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THE DEE: ITS ASPECT AND ITS HISTORY.

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IV.

THE BRITONS AND SAXONS ON THE DEE.

Descent of the river from Llangollen—North Wales Coal-field—Junction of the Ceiriog and the Dee—Aqueducts and viaducts—Offa's Dyke and Watt's Dyke—Fresco in Ruabon Church—The border of Shropshire—Detached part of Flintshire—Overton—Coracles—Bangor Monachorum—Pelagius—The Hallelujah Victory—Interview with Augustine—Massacre of the Monks—Entrance into Cheshire.

OUR last glimpse of history in connection with the Dee related to a period definite and distinct. The military figures before our thoughts were the soldiers of King Henry IV., with their plate-armour, which had then taken the place of the chain-armour of an earlier period, and the brave irregular troops of Owen Glendower, with whatever picturesque combination of defensive or tattered attire they were able to command. The men of peace, so far as they were men of peace, were the Cistercians of Valle Crucis, gossiping with the market-people of Llangollen, or engaged in the austere and devout duties of their monastery; for assuredly characters of both kinds were abundantly found among the inmates of that religious house.

We must now, as we enter upon the next selected portion of the river, prepare for very varied passages both of scenery and history. The Dee will now become both a Welsh stream and an English stream. Sloping banks will be combined in our view, through many windings, with wide-spread plains. We shall pass rapidly through one district which is dusty and dingy with industrial work. We shall be close within reach of grand and princely residences, full of the memories of feudal times, of the wars of the Commonwealth, and of the early continental struggles of this present century. We shall be arrested by those triumphs of engineering which belong to this last period. Salmon-fishing and ecclesiastical controversy are among the topics which will force themselves on our attention. We must ask the friendly Dee to bind all these things together for us

in its continuous progress from Castle Dinas Brân to Holt and Farndon Bridge. Meanwhile, as we lightly touch these several topics, we are to bear in mind that one great historical subject is chiefly before our thoughts in this section of our task. The conflict of the Saxons and Britons in England can in no district of the country be studied with an easier or more lively associa-

tion with physical features, than in this part of the course of the Dee. By keeping this combination carefully in view we shall be consistent both with poetry and with fact.

Quitting now Llangollen, and after taking a last look at those houses perched high on steep hill-sides, which give to this place part of its distinctive character, we pass



Overton Church.

along a somewhat contracted valley, well worthy of being explored on foot and at leisure by the immediate banks of the stream. But, if we are travelling by railway, we find ourselves very speedily in the midst of that disfigurement of fine scenery, which is the inevitable result of collieries and ironworks. It is difficult now to believe how beautiful the country once was in the immediate neighbourhood of such towns

as Leeds and Stockport and Manchester. Something of the same kind of change has taken place in that part of the course of the Dee, where it crosses the North Wales coal-field. This condition of things, however, does not continue over a large space. For a moment our eye is distressed by the sight of squalid houses and of a rough and discoloured, though probably thriving, population; but presently



Ancient Fresco at Ruabon.

we have before us brighter and more attractive aspects of the banks of our stream.

From Trevor station, which is placed just where the river leaves the sub-Alpine country, and prepares to enter upon those plains and low undulating hills which, whether English or not in name, have all the English characteristics, a view is obtained of certain grand engineering and architectural works,

to which our attention must afterwards be given in detail. At present we only glance at their general effect—and this is certainly very striking. It would be a great mistake to say that a well-marked horizontal line, or a long series of arches, is of necessity hostile to the beauty of a landscape. What we all acknowledge in regard to the aqueducts of the Roman Campagna, this—



after making due allowance for the charm of colour which is due to time and ruin, and the charm of mystery which belongs to old history as opposed to the business and bustle of the present—we must in justice acknowledge on behalf of those aqueducts and viaducts which cross the country near the meeting of the Ceiriog and the Dee.

Across the ground which is grandly



Chirk Village.

broken and diversified by a projecting spur of the Berwyn hills, between the valleys of these two streams, it is remarkable that engineering works of great importance should have been vigorously thrown, both in the eighth century and the eighteenth. Some mystery still rests upon the origin and true import of "Offa's Dyke" and



Coracles.

"Watt's Dyke." It is here, however, that we encounter them at their south-eastern extremity; and we cannot omit to mention them. Moreover, they certainly belong, more or less, to that conflict between the Saxons and Britons which has been named as the special historical subject of this article. We shall be called to notice these same lines of

demarcation again, at the north-western extremity, beyond Flint, on the estuary of the Dee. It is enough here to quote the lines of "honest Churchyard, the simple swan of the reign of Elizabeth," as he is called by Pennant, who, indeed, says that this poet was the first to distinguish between the two dykes. He has been speaking of the Ceiriog, "a wonderous violent water, when rayne or snowe is greate," and of the Dee, a "river deepe and swifte," which runs "with gushing streame" to Chester "all along;" and then he adds:

"Within two myles there is a famous thing
Cal'de Offa's Dyke, that reacheth farre in length:
All kind of ware the Danes might thither bring:
It was free ground, and cal'de the Britaines strength.
Watts Dyke likewise about the same was set,
Betwene which two both Danes and Britaines met,
And trafficke still; but, passing bounds by sleight,
The one did take the other prisoner straight."

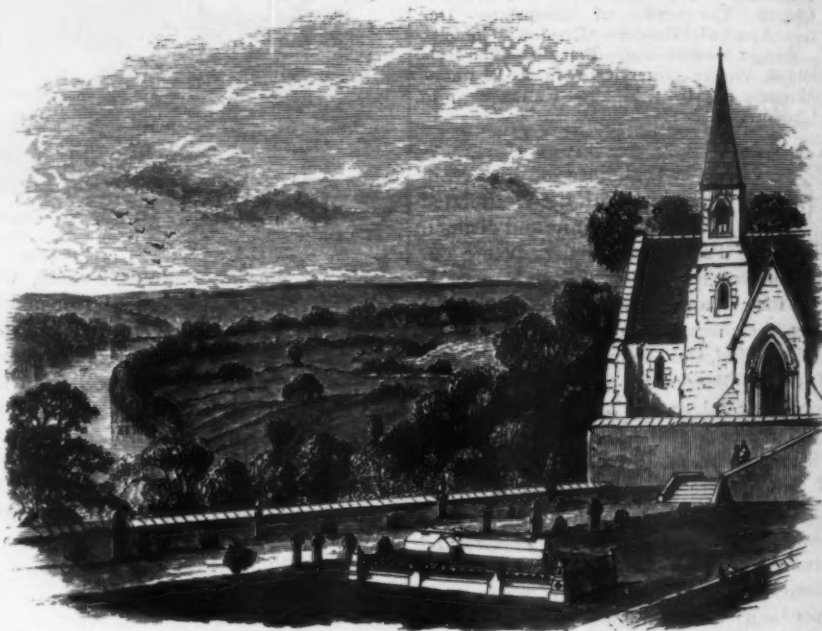
These lines have often been quoted, but usually without the moral, which it is quite worth while to append:

"Thus foes could meete (as many tymes they may)
And doe no harm, when profit meant they both;
Good rule and lawe make baddest things to stay,
That els by rage to wretched revell goeth."

The mention of the Danes by this old poet introduces a further complication into a subject already somewhat intricate. But on this we need not now dwell. We shall have occasion to refer to the Danes again when we reach the estuary.

On the right and on the left of this meeting-ground of the Dee and the Ceiriog are the grand feudal castle of Chirk and the palatial residence of Wynnstay, near Ruabon, each with its noble park. These must be deferred to the chapter to which such topics will more particularly belong. A brief pause, however, may be made at Ruabon itself.

In these slight papers, moving, as we do, very rapidly from point to point, we are forced to make a selection among many subjects of attraction; and, in illustration of this place, we must confine ourselves to a fresco which has lately come to view in the process of repairing the south wall of the church. Its date is probably of the fifteenth century, and the figures in the picture, though quaint and stiff, are very full of meaning. It is of



Overton Cemetery.

considerable size, but the delineation here given of it on a small scale is correct. The subject is a procession representing the deeds of mercy enumerated in the 25th chapter of St. Matthew, and the benediction and the entering into life of those who do such deeds. Certain of the scenes are somewhat dim and obliterated, but "the clothing of the naked" is very distinctly shown. In the "giving of drink to the thirsty" the glass is curiously like the Hock glasses in use along the Rhine at the present day. The benediction in each case is expressed by an angel, spreading out his hands in approval. The "Enter thou into the joy of thy Lord" is indicated by figures on an inclined plane to the right; and it seems probable that immediately beneath we have the beginning of another inclined plane, arranged to show in another proces-

sion the dread alternative in this solemn passage of Scripture.

It should be particularly noticed that about these parts the Dee becomes a border river in more respects than one. From its junction with the Ceiriog for two or three miles, till it approaches Erbistock, it is the boundary of Denbighshire and Shropshire. Here, then, we touch English soil, and yet soil which once was Welsh. The poet Churchyard, who was himself from Shrewsbury, gives us some words here, which we may use for our purpose—

"Can Wales be named, and Shropshire be forgot?"

And then he says, that while speaking well of all, he must still have an eye "to native soyle," and that nothing can "goe beyond his countries love." Yet—"the Worthiness of Wales" being his theme—he adds,

concerning the district which we here touch—

"Wales once it was: and yet, to mend thy tale,
Make Wales the park, and plaine Shropshire the pale.
If 'pale' be not a speciall peace of parke,
Sit silent now, and neither write nor speake;
But leave out 'pale,' and thou mayst misse the marke
Thy Muse would hit."

Shropshire, however, can claim but a very small portion of our space. The Dee presently becomes, most curiously, the boundary between Flintshire and Denbighshire, a detached portion of the former county being thrown over the latter, like a great boulder disjointed from the mountains, so as to interpose a fragment of Wales between Shropshire and Cheshire. Within this portion of its course, during which the Dee is again a thoroughly Welsh river, two spots particularly demand our attention—Overton and Bangor.

It is remarkable that of the seven wonders of North Wales four are within the range of that portion of the river which has

been marked out for the present paper, and one only just beyond it. These are, in order, according to the proverbial saying, Llangollen bridge, Overton churchyard, Wrexham steeple, and Gresford bells. In the origin and acceptance of this proverb, there is manifest a love of picturesque beauty, as well as a disposition to wonder at the curiosities and triumphs of Art. The neighbourhood of Overton has so much that is lovely and striking in the curves of the river, and in its views of broad levels contrasted with hilly ground, that it will be a great pleasure hereafter to revert to this part of the Dee. At present the old British associations of the river being proposed as a chief subject for the moment, there is a temptation to pause on one reminiscence of the earliest inhabitants of this island, which in this neighbourhood remains very fresh.

Very few ancient British words survive in our modern English language. One of these is the term "basket," which denoted wicker-



Bangor Bridge.

work in the oldest time, as it does now. It is interesting to recall this philological fact, when we see in this particular part of the course of the Dee those 'primitive boats of wicker-work named "coracles." This name, indeed, has by some been supposed to be Latin, and to be derived from the "corium" or hide, that was used to cover the basket-laths of which the boats are made. The covering now is usually of canvas coated with pitch. Each of these boats costs about £2 in the making, weighs about fourteen pounds, and will contain two men. The mode of paddling in these boats is similar to that of the North American Indians, except that the latter paddle on the sides of their canoes. It is obvious that a coracle-race must be amusing. The men who win such races on the lower part of the Dee, at Chester, almost always come from the neighbourhood of Bangor. These boats are useful, not only for ferrying across the

river, but for netting salmon. The coracle here represented was so employed at the moment when it was sketched, and a splendid fish of 22 lbs., clean from the sea, was the result.

The mention of salmon takes us at once to Bangor, for just above Bangor Bridge is one of the finest spawning-grounds on the Dee. In the view here given the church of the village is represented in combination with the bridge. This church would in any case deserve a pause in our progress, because of the historic circumstances mentioned below; but for its own sake it is worthy of attention. In the lower story of the bell-tower is the following quaint inscription, which it is quite worth while to give, though it is well known in other places:—

"If that to ring you would come here
You must ring well with hand and ear.
But if you ring in spur or hat,
Fourpence always is due for that."

But if a bell you overthrow,
Sixpence is due before you go.
But if you either swear or curse,
Twelvepence is due; pull out your purse.
Our laws are old, they are not new;
Therefore the Clerk must have his due.
If to our laws you do consent,
Then take a Hell; we are content."

This church boasts a fresco, supposed to represent Dinoth, to whom reference will



Wrexham Church.

be made presently. It has also a good internal roof, now coming well into view during the process of restoration.

Standing here on Bangor Bridge, the



Window in Holt Church.

cager student of church-history finds his mind strangely drawn over a wide range of theological and ecclesiastical topics. The annals of the Early British Church

are but dimly recorded; but so far as they can be ascertained, or even reasonably guessed at, they possess extraordinary interest; and in no place is this interest so definitely concentrated as in Bangor Monachorum. Pelagius, who has been described as the first Briton who ever distinguished himself in literature or theology, is connected by a probable tradition with this spot; and the name of Pelagius carries our thoughts at once to Italy and Palestine and North Africa, and indeed over the whole area of the Christianity of the fifth century. This is not the occasion for estimating the subtle and evasive dialectics of this eminent man. Fuller says shrewdly, that "every man is born a Pelagian;" and at all events the opposing views of Augustine have been, on the whole, accepted by Christendom since. Leaving aside all speculation, and attending to our proper subject, we are startled by finding that the history of Pelagianism brings us back to the Dee again. The opinions expressed by this name prevailed so much in Britain, and were held to be so mischievous, that Germanus, Bishop of Auxerre, was sent to combat them. The Council at St. Alban's, in which this question was debated, forms the subject of one of the "Stories of the Early British Church," by the revered author of the "Rectory of Valehead" (himself a Welshman, whose early home was not very far from the Dee); as does also a military victory, won, under singular circumstances, by the Britons over the Picts and Saxons in the neighbourhood of this stream, by the help of Germanus. The Britons, in their terror, invited him to the border of Wales near Chester. It happened that a large number of Christian converts had just been baptized in the Alyn, which will hereafter be noted as one of the tributaries of the Dee. These men Germanus placed in ambush, with instructions at a given signal to shout "Hallelujah!" with all their might. This shout, "much multiplied by the advantage of the echo," surprised the Pagans; and, "besides the concavity of the valleys improving the sound, such a hollowness was cast into their hearts, that their apprehensions added to their ears," and they fled in confusion, and many of them were drowned; and "that which had been the Christians' font became the Pagans' grave." What degree of literal truth there is in this story we cannot tell; but it is mentioned by Gregory the Great, not very long afterwards, in his meditations on the Book of Job; and the name Maes-German, or "the Field of Germanus," preserves still the tradition of the "Hallelujah victory" near the banks of the Alyn.

But it is at Bangor Monachorum itself, and in connection with another Augustine, that an event more important in the Early British Church, and more definitely authenticated, took place. Gregory had now sent his great missionary to convert the Anglo-Saxons, and those conferences on minor points with the British Church took place which were marked (perhaps we may justly say this) by arrogance on one side, and obstinacy on the other. The two spots

most distinctly associated with these struggles are "Augustine's Oak," on the Severn, and Bangor on the Dee. That interview had occurred, which produced so much irritation, and the circumstances of which may be given from an old writer in the odd spelling that always seems to make a story of this kind more real. The British Bishops, with Dinoh, Abbot of Bangor, being in perplexity as to how they should deal with the demands of Augustine, sought advice from a holy anchorite, who spoke as follows:—"If this same Augustine be a meeke and humble-minded man, it is a great presumption that he beareth the yoke of Christ and offreth the same unto you: but if he be stout and proud, he is not of God, and you may be bold. This, therefore, quoth he, 'is my advice: have a care that he and his company be first in the place when you meete: if then, you being the greater number, he rise not to do you reverence, but despise you, despise you also him and his counsell.' Augustine, therefore, first entered the place, with his banner and his crosse, with singing procession, and great pompe; and when the Britane Bishops came in, never mooved to rise or saluted them at all. This they taking very ill gainsaid him in every thing, exhorting one another not to yeild a iote with him by any means. 'For,' say they, 'if hee will not daine so much as to rise out of his chayre to salute us, how much more, when we have once submitted ourselves to his jurisdiction, will he despise us and set us at nought?' So the interview ended with open hostility, when, as it seems to us, there ought to have been peace. Then followed Augustine's prophecy that if the British Christians would not submit and join the Roman Christians in converting the Saxons, they would soon feel the force of the Saxon sword. This prophecy was before long terribly fulfilled. The Pagan king of Northumbria, having conquered Chester, invaded Wales—declared that if the monks of Bangor prayed against him they were his enemies—slew them, to the number, it is said, of twelve hundred—and burnt their monastic buildings along the Dee in a great conflagration.

The moral lesson and the historical importance of this occurrence are alike obvious. It is to be hoped that we need not believe what some authors allege, that Augustine designed the death of these British monks, "so that he cunningly foretold what he himself cruelly intended to fulfil," just as Jezebel, who is called a prophetess, "could certainly foreshadow the death of Naboth, when she had purposely beforehand packed and plotted the same." Certain it is that the Pagan Saxons were more willing to listen to the Italian Christians than to the British, and that the great conversion effected under Augustine brought this island within the general range of European history. For every reason this tragedy at Bangor Monachorum deserves the pause which we have made in following the "holy" stream: and the stream at this point may well seem to have been

rendered more holy by this occurrence. The sad poetry of the event has struck many minds, and, among others, the mind of Sir Walter Scott, who, in a short ballad, sings of Chester beleaguered by the heathen; of Bangor's holy anthem "floating down the sylvan Dee;" of the peaceful monks struck down and slaughtered; and of the shattered ruins, which "long told the tale."

Such ruins are mentioned by writers in the Middle Ages; but they have now altogether disappeared. Pennant does, indeed, describe and delineate certain tombs and crosses which he found on the spot; and it is interesting to remark that the Art which decorates them resembles very closely the ornamentation of similar monuments at Iona, and along the coast of Argyllshire, and in the Isle of Man. But nothing of this kind now remains at Bangor. We must be content with the history and the poetry which cannot be taken away from us, and with the general aspect of the place.

Somewhat less than halfway between Bangor and Holt, the Dee quits entirely the detached eastern portion of Flintshire, and constitutes itself, through a series of extraordinary sinuosities, the boundary between Denbighshire and Cheshire. But in touching the county of Chester, we enter upon so new and so important a part of our general subject, that it is best to defer it to our fifth paper, for which Farnon Bridge will give us a definite starting-point.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

II. PENSEROSO.

A. Johnston, Painter. J. Demanet, Engraver.

MR. JOHNSTON'S picture, when exhibited at the Royal Academy in 1870, was introduced by no title, only by an extract from Milton's well-known "Il Penseroso":—

"Come, but keep thy wonted state
With even step, and musing gait,
And looks communing with the skies,
Thy rapt soul sitting in thine eyes."

The subject, one of frequent occurrence among the works of our painters, admits of little or no margin for an artist's imagination: it is from its very nature conventional in expression, yet is quite capable of poetic treatment, both in itself and in its surroundings. The figure here is a nun of stately and dignified form, who has walked forth in the evening twilight, and stands fixed in contemplation of the heavens; the conception is fine, and the expression of the face, though somewhat severe, is appropriate to the sentiment.

The background of the picture, a fine ruin of some convent or abbey, speaks of solitude; yet it does not seem in harmony with the figure—evidently a nun, who certainly has not made those old walls her abode: the artist should have "restored" the edifice, and then one could readily understand the relationship, so to speak, between the lady and the locality in which she is present. The licence taken by the artist in the landscape-portion of the work affects in no degree the excellence of the composition as an example throughout of good and sound painting and of poetic feeling.



A. JOHNSTON. PINXT.

J. DEMANNEZ. SCULPT.

IL PENSEROSO.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.



CHAPTERS TOWARDS A HISTORY
OF ORNAMENTAL ART.

BY F. EDWARD HULME, F.L.S., F.S.A.

V.

THE field covered by the follower of Ornamental Art is so large that there is but little need to run any risk of finding the subject tiresome, since so many avenues of thought are open for our consideration, so many and varied phases of the subject strike us according to the view we take; thus while one student may give his attention to the various principles that underlie the practice of Art, and that crop-up with curious persistency and unanimity in styles of ornament apparently most differing from each other, another follower of the decorative arts may find greater interest in tracing the development and history of the various manual processes by which the mind of the designer becomes translated into a language that all who run may read; to such the study of the different *media*, the arts of fresco, mosaic, enamelling, engraving, modelling, and many others, become matters of concern. Other minds according to their bent will find yet other sources of interest; thus, one will diligently seek examples of the influence of religious belief on the modifications of artistic treatment to be encountered in various countries and at various chronological eras; another finds pleasure in tracking the influence of civilisation, and contrasting the rude forms of an earlier era with the latest manifestations of Art-power of the same people, when time and greater experience have produced a digest of Art-formulae that at length produce what we term a style, a certain mannerism of treatment that enables us at a glance to declare an isolated fragment Greek, Gothic, or whatever else it may be. We can thus pronounce decisively that a given ornament is Egyptian, even if, perfectly unable to account for its existence there, we were to plough it up in some fair English shire, in just the same way and by the same experience that archaeologists, excavating among Egyptian remains, are at once able to say that certain small vases found there are Chinese, though it is by no means easy to say how such things could have found their way to the banks of the Nile.

In using the term style we must be careful not to fall into the error of considering the various epochs of Ornamental Art as so many distinct periods having no connection with those that have preceded or followed them, allowing nothing for that continuous action, the old giving place to the new, and the external influence brought about by contact with other men and other ideas; we may rather, perhaps, compare Ornamental Art, as a whole, to some great river ever advancing on its course, receiving on each side tributary streams, and incorporating them into its own volume of waters, influenced by various circumstances, here expanding into broad quiet pools, there confined by rocks and sandbanks, causing tortuous deviations. The view that many gather from mere book-reading, unaccompanied by personal study, is rather, if we may be allowed to continue our figure, that of a series of lakes, some large, others small and insignificant, some abounding in features of beauty, others having but little charm, dotted about in no perceptible order or plan, and having no connection one with another.

It is convenient for the purposes of classification to take the central period of any aggregation of characteristic features, and to call that the development of a given style; but in reality there is no pause, style is always changing and cannot be so exactly mapped out and rigidly dated. If we take, for example, our early English Gothic style, or, as some writers term it, the Early Pointed, we find that some of its most characteristic features are seen in the grouping of shafts, the bold conventional foliage, the deep hollow mouldings, dog-tooth ornament; but all these may be traced gradually issuing and changing from the preceding style, the Norman, and in their turn pass in various modifications into a period fitly termed transitional, and duly emerge from it to form what is known as Decorated or Middle Pointed Gothic.

No matter how debased a people, how remote from civilisation and isolated from all other examples of Art, we always find the instinctive desire and love for ornament; the results may appear to us exceedingly rude, quaint, barbarous, even outrageous in their ugliness; but, nevertheless, we cannot refuse to see in them the evidence of a desire to beautify the forms that their requirements had developed. Hence we find clubs, spears, paddles, all carved in low relief with geometric designs or grotesque animal figures; the rude pottery while still soft is dented into simple patterns, or slashed by a knife or tusk into concentric or zig-zag furrows; the reed mats, which would have been quite as serviceable for all practical purposes as a shelter if of one uniform colour, are nevertheless chequered over in many-coloured devices



Fig. 1.

in obedience to this great fact, the instinctive desire for the added grace, not content merely, brute-like, with the meat that perishes, but in some dim way feeling something of the divine, of that spirit that paints the little wayside flower with loveliness, while scattering it broadcast over the earth; that, while enthroned in a majesty no eye can see, no heart conceive, tints with effulgent beauty the little earth-born beetle that glitters in the sunlight.

The influences that have resulted in our modern English decorative Art may, strange as it may appear to some of our readers, be traced back for thousands of years, and only cease when we at last reach the land of the Pharaohs. Egypt has been the first parent of almost all European Art, and of a great deal of that of Africa and Asia. The Egyptians greatly influenced all those who came in contact with them either in commerce or in war, and more especially perhaps the Jews, the Greeks, the Assyrians, and the Persians; we are unable positively to say what the architecture of Solomon's temple was like, but its description in the Bible tallies remarkably with many of the features that are characteristic of Egyptian Art. On the occasion of the plunder of Thebes, Egypt's greatest city, by Cambyses, the conqueror carried away with him into Persia a large number of Egyptian artists, and their influence is everywhere yet seen in the valley of the Tigris and Euphrates, at Nineveh, Babylon, and Persopolis, hence it is we find a great similarity in the elements of ornament and an almost identical mode of treatment in the forms of Assyria, Persia, and Egypt. The Egyptian ornament and figure-sculpture in its quiet dignity and

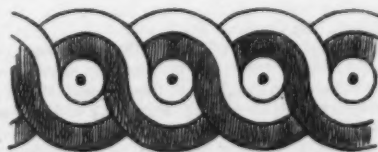


Fig. 2.

simple repose possesses a great charm, and if it had not been so rigidly bound down by the decrees of the priesthood, might have developed to an even greater extent. The Assyrians, not so much fettered by restrictions, introduced more spirit, variety, and action into their work, but lost the grand simplicity of the Egyptian sculptures by petty details and trivial ornaments, elaborately curled beards, heavily-fringed drapery, bracelets, and such like subordinate matters. In the Asiatic colonies of Greece, more especially Ionia, owing to its greater proximity to Persia and Assyria, a similar Art-feeling was manifested, but the Greeks of the mother country derived, together with their commercial intercourse, their ideas on Art, sculptural, pictorial, and ornamental, from the purer source of Egypt. The Etruscans, a people of the north

of Italy, had originally migrated from Asia Minor, where they had been under the influence of Assyrian ideas, so that many of the remains, bronzes, &c., dug up in the north of Italy, bear what, except for the knowledge of this fact in



Fig. 3.

the early history of the people, would be an inexplicable resemblance to similar work found in South-west Asia. The capture of Sardis by the allied Persians and Medes in the year B.C. 546, opened up another important avenue for the spreading of eastern influence upon the western nations. The Greeks borrowed, but speedily improved on their originals, and though at first, as in the early Doric, the forms are almost identical with some of those of Egypt, the two styles rapidly became divergent. At the tombs of Beni-Hassan, executed some two thousand years before the Christian era, are open porticos supported by fluted columns so similar in every respect to the early Greek Doric, that Champollion and other writers refer to them under the title "protodoric." These tombs, like the caves of Elephanta and many other rock-cut remains, are, though cut out of the solid rock,

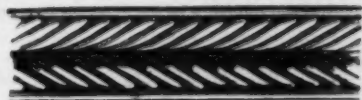


Fig. 4.

and therefore really monolithic, made to imitate in their details the pillars and ceiling-beams of constructed buildings. The Romans borrowed the idea of the arch from the Etruscans, who had themselves brought it with them from Asia Minor, where it was largely used by the builders



Fig. 5.

of Nineveh, Babylon, and Persopolis. In the year B.C. 167, a Roman army under Paulus Æmilius overthrew Perseus, King of Macedonia, and pillaged his territories; on the return to Rome of the conquering army with their spoils, a public entry was made into the city. In addition, according to Plutarch, to all the armour and weapons, cups, vases, and general "loot," the pictures and statues alone filled two hundred and fifty chariots. In B.C. 146 the conquest of Greece was completed, and most of the finest works of Art were carried off to Rome. The conquest of Greece was consummated in the same year that saw Carthage razed to the ground. The Carthaginians and Greeks had always themselves regarded works of Art as fair spoil, they but reaped in turn at the hands of the all-conquering Roman the fruit they had sown, and supplied the victor with a precedent he was not loth to avail himself of. Napoleon I. in recent times was a notable offender in this direction, the choicest statues of Italy and

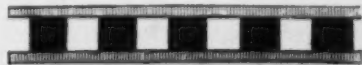


Fig. 6.

other lands that came under his sway being transported to Paris. In ancient Rome the sight of these Art-treasures created a body of connoisseurs desirous themselves of possessing such things, and Greek artists were at first employed to supply the demand, and even when in

after years the Romans had themselves acquired sufficient skill to undertake such work for themselves, we yet see the Hellenic influence very strongly marked, so that, either in sculpture, ornament or architecture, we see a great similarity to the Greek types, though almost invariably with the unfortunate drawback of being inferior in point of merit to the forms that had suggested them. We might in the same way



Fig. 7.

indicate many other instances of the modifying effects of the influence, commercial or by dint of the sword, that nations have held over each other, in the breaking down of any exclusive style, and the introduction of foreign elements: two will, however, suffice. The first of these is seen in the Moorish occupation of Spain and Sicily, the second in the influence of the East on the archi-



Fig. 8.

tecture and ornament of Byzantium. When, in the year 329, the seat of empire was removed from the city of Rome to that of Byzantium, our modern Constantinople, the city of Constantine, the Roman workers came under the eastern influence, and exchanged the sobriety of effect of past efforts for the gorgeous colouring of the Orientals. The forms of the ornaments are at this

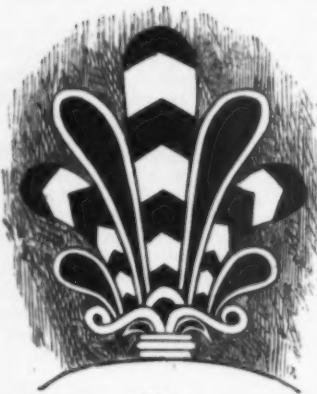


Fig. 9.

period somewhat rude; it is a time of transition from the old types, now no longer to be used because of heathen associations, to a new Art-development. While the forms, however, were held suggestive of bygone heathenism, colour was under no such ban; hence we arrive at a temporary but curious interval, where the forms employed were somewhat feeble, while the colouring was rich and effective. In due course the style known

as the Byzantine arose into distinct individuality, while in Western Europe a style known as the Romanesque was arising, a modified version of classic forms; offshoots of this are seen in the old Lombard and Norman sub-styles. The terms Byzantine and Romanesque are almost synonymous; in the later works of each there is no distinctive feature, though in the earlier period the Romanesque, under Latin influence, was simply a debased form of Roman Art, while in the Byzantine the Greek influence and the exacting claims of the new religion were modifying influences. After a rigorous exclusion of some four hundred years, when the old forms had no longer dangerous pagan associations, the scroll, the acanthus, and other characteristic classic forms were gradually incorporated. Our student-readers will now more readily see how clearly our Art-pedigree may be traced from the land of Egypt, since Greek borrowed of Egyptian, Roman of Greek, Romanesque sprang from Roman, Norman again from Romanesque, while Norman in turn gave place to the early English Gothic, followed by the beautiful but less pure Decorated, followed again by that decay of true Art known as Perpendicular, to be followed by a still greater fall, the vagaries of the Elizabethan or Tudor.

Having now indicated, to the best of our ability, the influence of style and its meaning, we propose to take a particular Art-period, the Assyrian, and briefly examine in what respects it agrees with, in what respects it differs from, other Art-treatments.

On entering any of the rooms devoted to Assyrian Art in our national collection we are at once struck with the immense use made of sculpture: the walls are lined with large slabs that once occupied a similar position in the palaces of Nineveh. These slabs, while decorative in character, are more especially devoted to a record of the great events of Assyrian history; in them we see the warriors of Assyria pursuing the flying foe, besieging him in his cities, or returning in triumph with the captives and spoils of war. Others detail the greatness of their monarchs, showing them in the forefront of the battle, pursuing the lion, or enthroned in the palace, surrounded by chamberlains and the great officers of the court. Others, religious in character, represent the homage paid to the gods of Assyria; to Dagon, Baal, and Nisroch sacrifices are being made, libations offered. Unlike the mural paintings from Thebes, that may be seen in an adjoining room, the Assyrian records throw but little light upon the doings of the common people; for, whereas, in the Egyptian remains we see the operations of the vineyard being carried on; the dancing, music, and feasting of social festivities; the butcher cutting up his joints; wrestlers and acrobats giving their performances; criminals and laggards being bastinadoed; poulterers plucking their geese; the jeweller with his blow-pipe; the carpenter, glue-pot on fire, veneering a slab of wood; the potter at his wheel; women weaving with spindle; the baker; the shoemaker; the farmer; the fowler—all surrounded by the instruments of their calling, and engaged in their daily work: in the Assyrian remains we get little or no insight into the national life. The Assyrian sculptures deal exclusively with the national greatness, as shown in courts and in foreign conquest, and record the deeds of monarchs and warriors alone. Little of what we may strictly term ornament is visible in these remains. The monarchs and great councillors, cup-bearers and other court-functionaries, are clothed in richly-embroidered and heavily-fringed robes, and frequently wear armlets, bracelets, and necklaces of beads. But all these details, from the smallness of scale, the bold manner in which they are treated, and, above all, from the ravages of time, afford but little information. The bracelets almost invariably have a central *patera*, or rosette form. The term *patera*, in its primary significance (Lat. *pates*, to lie open), refers to an open vessel resembling a broad, flat dish, or saucer, used by the Greeks and Romans in their sacrifices, the blood of the victim being collected in it for the necessary libations. The term *patera* is hence in a secondary sense applied to any circular, flat, concave, or convex flower-like ornament either painted or carved. The *patera*-form is most commonly met with in Assyrian,

Classic, Renaissance, and Gothic ornament. In the three latter a very considerable variation is met with; while in the former, examples, though numerous, have a very strong family likeness to each other. Many examples may be seen on paving bricks in the British Museum; others, from the sculptures, are shown in Figs. 12, 13, and 14. The depression in the centre of each member in

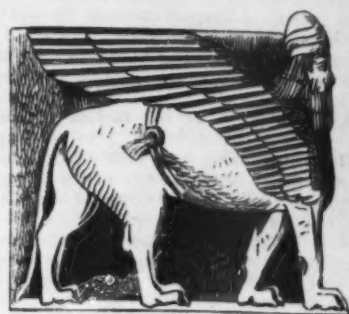


Fig. 10.

Fig. 14 is curious; it would appear to have been suggested by the similar effect so easily produced on clay vessels before baking, by the pressure of the finger. To illustrate our meaning better we have represented, in Fig. 8, a little Assyrian vase, where the depressions have clearly thus been produced while the material was plastic. The Assyrian pottery furnishes numerous examples of this, patterns being produced on it either by these rounded depressions or by more sharply-cut forms produced by some instrument: characteristics by no means, however, confined to the pottery of this people, but seen almost universally in a certain stage of the Ceramic Art. The anthemion is another ex-

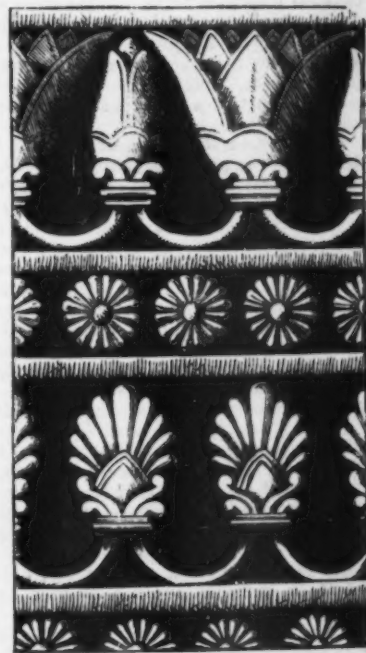


Fig. 11.

ceedingly characteristic Assyrian form. The term anthemion, derived from the Greek *anthos*, a flower, is applied ornamentally to a radiate form like that shown in Fig. 9. The anthemion-form is sometimes called the honeysuckle ornament, and in some few Greek examples it is not unlike a cluster of buds of that plant; but in the natural plant the largest buds form the outer rings, the forms gradually becoming smaller and smaller as we approach the centre; the anthemion-form is directly the reverse of this. Apart from this the form is seen in styles that draw little or no inspiration from floral beauty, as in the present, and in the ornament of far-

off lands, where the honeysuckle is unknown. Like the patera, the anthemion-form no doubt springs from the perception of the inherent beauty of radiate forms; in the first case star-like and pleasing by simple repetition, like the forms seen in the kaleidoscope; and in the second case, radiating like a fan, having its halves only alike, and pleasing to the eye in the gradation of the forms and their due subordina-

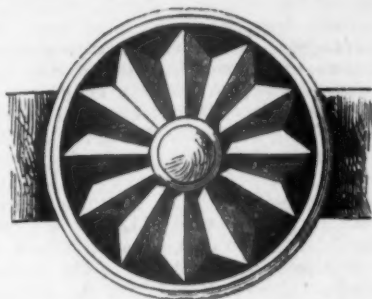


Fig. 12.

tion to the central member, a feature very beautifully seen in nature in the leaves of the horse-chestnut. The great use made of the patera and anthemion forms in Assyrian Art is very well exemplified in Fig. 11, a portion of a pavement, where the whole effect is produced by alternate rows of modifications of these two typical forms. A further curious example of

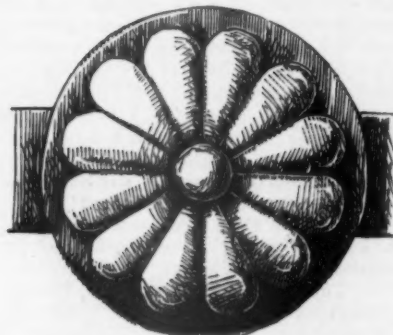


Fig. 13.

their use is seen in the details of Fig 7, a branch borne by one of the figures represented on a mural slab. It will be at once seen that in this the stellate and fan-like forms are the chief elements. It is, we think, instructive also as showing how, without bare and mechanical repetition of its halves, the general effect satisfies the eye by its balance.

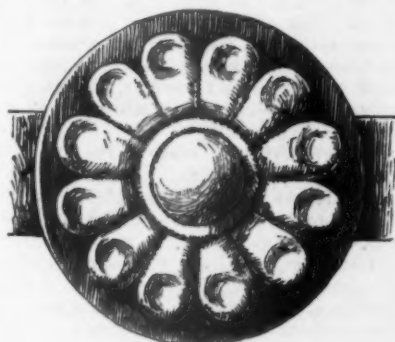


Fig. 14.

The guilloche, a form produced by a series of circles, is a third characteristic Assyrian form. It is also largely used in Classic and Renaissance Art under various modifications, and with varying degrees of complexity. It is found in Egyptian Art, and the most complicated form of guilloche covered a whole Egyptian ceiling upwards of a thousand years before it was repre-

sented on those comparatively late objects found at Nineveh. Two simple Assyrian examples, from painted bricks in the British Museum, are seen in Figs. 1, 2. Other examples of the same form may be seen incised on ivory. Figs. 3 and 4 are other instances of ivory patterns, they may be considered as prototypes of several similar Greek forms; one of them is a fac-simile of what, in Norman architecture, is known as the cable-moulding. With the exception of the lotus-form, as seen in the upper line of ornament in the pavement, Fig. 11, that, no doubt, was borrowed from Egypt, and of a cone or pine-apple form, the ornamental details do not appear to have been based on any natural type; though on the sculptured slabs where the treatment is picturesque rather than decorative, some few daisy and lily-like flowers are introduced in the foregrounds of hunting and such-like scenes, with considerable freedom and appreciation of natural growth and character; botanical features, like the alternation of leaf-growth, seen in most of our own plants, or the sheathing of the iris foliage, being evidently considered.

The Assyrians, like other Eastern nations, made a great use of colour, and sufficient indications yet remain to convince us that even the large sculptured slabs were richly painted and gilt. The colours of which, from their mineral base, we now possess the knowledge, were blue, red, yellow, green, black, and white; and, as large quantities of gold-leaf are met with in the ruins, we may justifiably add gold to our list. Many of the fragments of bricks yet retain very clearly both the form and colour of the simple designs painted upon them. A curious use of violently contrasting colours is often met with; thus in the large anthemion, Fig. 9, the central form is cut sharply up into segments alternately black and white. The same treatment is seen in some of the lateral members; those alternating with them being of a dark, dull yellow. We see other examples of the same characteristic feature in Figs. 5, 6. The character of Assyrian Art is distinctly zoomorphic: it deals almost exclusively with animal life; of phyllo-morphic, or foliate-form, there is little or none, such ornament as there is being arbitrary in character, and if suggested by natural forms at all, so remotely resembling them as to fail to appeal from any such associations to the eye. We have already, in our paper on the symbolic use of animal-forms, referred to the eagle-winged and human-headed lions and bulls of Assyrian Art and mythology, we need not, therefore, here dwell further upon them than again to remind our readers how large a part these figures play in the palace-temples of Nineveh. We have given a representation of one in Fig. 10.

One very singular feature in Assyrian Art consists of the immense use made of inscriptions. These inscriptions are not placed beneath the slabs to which they relate, but line after line right over the face, quite irrespective of what they cross; the subject was evidently first sculptured, and then along the whole face of the work a broad band of descriptive matter was thrown; the effect where it crosses the mane of a horse or the embroidered robe of the monarch being somewhat confusing. The story of the gradual translation of these inscriptions is one full of interest, not only as a triumph of zeal and learned acumen, but also on account of the extreme importance of the records thus brought to light. We have already given an example of these characters, and anything more mysterious it would be difficult to conceive. Various terms are applied according to the fancy of the describer: thus in Germany it is known as *keilformig*, French antiquaries call it *tête-à-clou*, while English writers use the terms cuneiform, wedge-shaped, or arrow-headed. Though this cuneiform writing is now almost entirely associated in our minds with the records of the Assyrian empire, it was at one time, under slight modifications, used throughout the greater part of Western Asia, a most fortunate circumstance for our antiquaries, and one without which these signs must ever have remained a mystery. The clue was afforded, as in the case of the Rosetta stone already referred to, in speaking of the Egyptian hieroglyphics, by finding tri-lingual inscriptions, records identical in matter but in three different characters. The kings of

Persia, until the final overthrow of the empire by Alexander the Great, ruled over three principal peoples, the Persians proper, the Tartars, and the people of Babylonia and Assyria; hence the government records were tabulated in the three national languages. The palaces of Darius and Xerxes at Persepolis, and the rock-tablets of Behistun, furnish the most important polyglottic inscriptions yet discovered. The Persian inscriptions, from the small number of signs and the analogy detected between the ancient dialect and the modern Zend and Sanscrit, were after thirty years' patient labour and investigation, mastered by Grotefend and Lassen. A young English officer attached to our diplomatic service in Persia, ignorant of the labours of these German savans, but filled with antiquarian zeal, set to work to decipher similar inscriptions, and arrived at a like result. That Col. Rawlinson the Englishman at Bagdad, and Professor Lassen at Bonn, should thus, unknown to each other, arrive at identical conclusions, is a strong argument in favour of the correctness of the principles of interpretation employed. The patient labour and careful analysis that had laid open the first column were now applied to the second, but in the face of tenfold difficulties, for while the Persian signs were about forty in number, the Assyrian presented some five hundred different characters; much light, however, has been already thrown upon these dark pages of history.

The antiquity of the Assyrian remains is very great, and it may not be altogether undesirable if we devote the short remaining space at our disposal to some little account of the history of the Assyrian empire. Two sources of information are open to us, the writers of the Bible and the Greek and Roman historians; in the former alone do we meet with distinct information, as the great historians of Greece were not born at the time of Assyria's final downfall; and though they record many traditions of its power and extent, they cannot speak with the authority of eye-witnesses of its glory like Jonah and other prophets. Going back to a very early period in the world's history, we find that Noah had three sons, and that these again had a numerous progeny. Of the sons of Shem, with the exception of Asshur, no record beyond their mere names is given, but of Asshur it is said that he built several cities, and amongst them Nineveh. (Genesis x. 11.) Various incidental allusions, as in the prophetic utterances of Balaam,* testify from time to time of the growing power of the state. It is spoken of by various writers as "the rejoicing city that dwelt carelessly, that said in her heart, I am, and there is none beside me," as the "fenced place," the "exceeding great city;" and the might of the Assyrians is repeatedly spoken of as the instrument of the wrath of God on the Jews. The first record of strife between those two powerful and neighbouring nations was soon after the division, nearly B.C. 1000, of the Jewish nation into two peoples, the kingdoms of Israel and Judah, when the Jews weakened by their internal dissensions, offered a tempting prey to their powerful neighbours. Pul is the first Assyrian monarch mentioned in Scripture; he made war upon Menahem, King of Israel, exacting heavy tribute, and reducing the state to vassalage. Tiglath-Pileser received feudal fealty in return for his aid on behalf of Ahaz against the Syrians, but seeing both the richness and the weakness of the Jews, overran the country. Shalmaneser destroyed Samaria, leading into captivity the remnant of the ten tribes, and thus destroyed the kingdom of Israel; while Sennacherib, it will be remembered, made war upon Hezekiah, took Lachish and many of his principal cities, and exacted a tribute of thirty talents of gold and three hundred talents of silver. After centuries of power the glory of Assyria began to decline, and six hundred years before the Christian era it was invaded by Cyaxares with a vast army of Medes and Persians. Nineveh was utterly destroyed, and the empire fell never more to rise. So complete was the destruction, that Xenophon, who marched over its site with his immortal band of Greeks about two hundred and fifty years after, does not even refer to it.

* "Asshur shall carry thee away captive."

THE FRENCH GALLERY,
FALL MALL.

INDEPENDENTLY alone of its other rare qualities, the discursive character of this exhibition forces on the observer a train of thought which no other collection suggests. It is a gathering of the day—nay, of the hour; for we may point to works not yet in their teens of days; indeed, scarcely old enough to be dry. But it must not be forgotten that this is a selected exhibition (made by Mr. Wallis), and generally the works are of the highest class of their respective schools; hence, be it always remembered, that no observations on these pictures are applied directly or indirectly in depreciation of our own works, in certain classes of which we are not approached by any foreign school.

This exhibition may be said to consist of an assemblage of small pictures; it is at once felt that the lustre of the collection centres in the smaller examples. In 'The Traveller' (63), by Meissonier, less of the trick of Art—less of the use of even forcible markings than have prevailed in any previous picture by him—is noticeable. The "traveller" in this case seems to be a courier, who has finished his refreshment after a journey. The light in which he is presented is that of open day, without any mitigation of its breadth; and the figure withal is painted with a roundness and solidity which cannot be surpassed. The textures of the man's apparel represent precisely the intended materials. He wears white leather riding-pantaloon and long boots. The living and breathing substance which fills out the clothes, forms a feature in a picture seldom seen so palpably as here; and those characteristics of objects that assist in the composition are represented with a literal truth, which is commonly overlooked by painters of commonplace incident. What is meant, is a description of the so-called "seedy" portions of the man's dress in comparison with those parts yet unworn; the marks of wear on the hat; the state of a coffee-cup, which has seen such a long term of service, that portions of the ornament are washed off: these are the trifles that contribute so much to the beauty and worth of these small pictures; insignificant matters overlooked by other painters, and which, when recorded, can never be set forth with the exactitude we see here. There are also two sketches by Meissonier, numbered respectively 68 and 78; and in an upper room are fourteen sketches by this artist, which have been lent to Mr. Wallis from the private collection of Mons. F. Petit.

Nothing has hitherto been exhibited very impressive under the name of Castles; there is, however, here 'The Red Cross Ambulance' (71), a tilted cart filled with wounded, and painted with an extraordinary affluence of resource. The wounded are French, and they are being removed from a battle-field, which has now the appearance of a snowy plain. The figures are wonderfully worked out, and, what is very remarkable, without the show of any great labour. A description of the rare merits of this work would occupy much space—it must be seen to be understood. Near this appears 'Insouciance' (77), by Bodini, a small picture, that may be described as a miniature-sketch in oil, presenting a young woman in white seated on a table, in a pose on the proprieties of which the graces have not been consulted. She is singing to her own guitar accompaniment, with a licence rendered frantic by the plaudits of an audience which does not

appear, but cannot help being heard. The artist has wisely limited this picture to diminutive proportions, otherwise he might have been accused of undue licence; as it is, it is probable that the picture will not find a market in England. Very complete in their finish, and charming in their character, are 'The Sick Pet' (116), E. Hublin; 'A Breton Peasant' (123), Jules Breton; 'The Passing Thought' (128), W. Bouguereau; 'Le Reveil' (182), C. Jalabert, &c. These are some of the works of which it may be remarked that they have their subjects removed from their proper sphere by a delicacy of character and refinement of treatment unsuited to the persons represented. Their apparel refers them to a low rank of life; while the beauty of their hands, and the moving eloquence of their faces, place them in a superior position. M. Jalabert's picture, with its exquisite play of line, might be worked into a piece of sculpture of the best period of Athenian Art. Bouguereau's subjects are similarly commonplace; but he also invests them with sentiments not common to the lower orders of humanity; and there is a dramatic zest about Hublin's study which removes him from the species to which he is supposed to belong.

The visitor is reminded of the Baron Leys by a very dry and studiously matter-of-fact picture, called 'The Visit to the Taxidermist' (113), N. Lagye, the garniture of whose den is a multifarious gathering of feathered, furred, and finned creatures, such as find their ultimate abiding-places in museums and zoological collections, all of which here are carefully painted. In 'Hemskerk and Barentz, the Arctic Explorers, making Plans for their Second Expedition to the North Pole, 1495' (131), C. Bisschop, the subject is at once declared. The picture is somewhat severe in its treatment; but a better result is realised by the sparing use of accessories falsely regarded as assisting the narrative, than if the composition had been crowded with objects presumed to promote the story. It is a work of much excellence. 'The Arab Sentinel' (79), Bague, would seem at the first glance to have been painted by Gérôme; but on close inspection there are found marked differences in the respective manner of these painters. The subject is commonplace; but it has, in the hands of the artist, supplied a picture equal in quality to those of Gérôme. Other subjects, deriving value from the genius shown in the method of their treatment, are 'Graziella' (141), R. Sorbi; 'Swiss Peasants attending Wounded Soldiers of Bourbaki's Division' (172), Anker; 'The Quarrel' (173), F. Roybet; 'The Artist at Home' (176), F. Jaccovacci.

In 'Moses defending the Daughters of Midian against the Shepherds' (179), E. Levy, there is much beauty of design, but the subject is not very clear. 'Signalling for a Pilot' (146), J. P. Clays, is one of those real and very firmly worked marine-studies which have won this painter his high reputation. 'The Bull-fighter's Salute' (158), Fortuny, shows a Matador by the side of a dead bull responding to the greetings of the assemblage by raising his cap. The picture is low in tone, but the incident speaks for itself. Another single figure yet lower in tone is by Tadema, 'An Improvisatore' (178), who sings apparently in presence of an enthusiastic audience. This small picture is so low in tone that in a few years much of the work may disappear. 'Hagar and Ishmael' (164), H. Merle, presents a most interesting version of the subject. Hagar, accompanied by her son, is driven forth from the tent of Abraham to wander

in the desert of Beer-sheba. The figure of Hagar is admirably cast, and is distinctly of the Egyptian type; the angry expression of her features is her reply to the mockery of Sarah. But the difference between Hagar and Ishmael is remarkable, the pose and action of the boy being both open to improvement; and we think that if the artist reconsiders the subject, he will arrive at the conclusion that the removal of Abraham from the background would be advantageous. Other works of distinguished merit are 'Sheltering from the Shower' (7), J. Max Claude; 'A Word in Time' (11), J. Geertz, of Düsseldorf; 'Afternoon in the Woods' (13), F. Kaulbach, the son of Wilhelm Kaulbach, an essay very simple, unaffected, and indeed qualified with many charming points; 'The Fortune-Teller—Rome' (15), C. Maccari; 'La Sorcière Bretonne' (18), R. Wyllie, who, we believe, is an American, but a student of the French school; 'Cherry Ripe' (22), A. Stevens, who stands high as a member of the Belgian school; a second work by him is 'Presents from Japan' (55). With all the precision and accuracy of 'The Careful Penman' (37), E. Frère, there is a deficiency of that charming sentiment which is a general characteristic of the works of Edouard Frère. 'The Slave Merchant' (46), by Gérôme, is, we think, a small replica of a picture exhibited last year at the Royal Academy; and 'The Critical Toreador' (43), Fortuny, is a bull-fighter curiously considering the various pictures which illustrate the announcements of the exhibition to come in which he may figure. Also well worthy of commendation are 'The Déjeuner' L. Goupil, with 'Fruit and Flowers' by De Noter' (28): this indeed is a surpassingly elegant piece of still-life and flower-composition. Remarkable for various points of excellence are 'Who Comes?' (40), F. Roybet; 'The Portier, Constantinople' (48), A. Pasini; 'Street Fountain, Rome' (57), Bonnat; 'The Toilette' (76), Willems; 'The Toast of the Evening' (80), Plassan; 'Ladies leaving Church, Rome' (90), Sorbi; 'Market Girls, Brittany' (92), Trayer; 'La Gantière' (93), J. E. Saintin; 'Shrimp-Fishing—Early Morning, Dutch Coast' (153), H. W. Mesdag; and who would, knowing the styles of the two men, pronounce this artist a pupil of M. Tadema? The picture shows a section of the Dutch coast—it may be near Scheveningen—with some shrimp-fishers plying their vocation. This example is instanced as that of the pupil of a master wherein not one feature of the thought or feeling of the latter is found. The ancient schools abound with similar instances, but none are more striking than this. There are other pictures of much excellence by Duverger, Schlessinger, Jacque, Maris, J. Peyrol Bonheur, Le Poitevin, &c.

It is gratifying to observe that what is called the "New School" of French landscape Art has not been considered worthy of representation here. There are also works bearing respectively the names of Lambinet, Roelofs, V. Dupré, Pasini, Wyngaert, Herzog, Martens, Van Beest, Daubigny, Diaz, Gabriel, Poschinger, and others, which are by no means the less worthy of consideration because they are not described at length here. The studies of each of the painters named are characterised by peculiarities worthy of minute description; and when the variety of the pictures exhibited is considered by the visitor, he must be indebted to the judgment and experience of Mr. Wallis, who has placed before him valuable specimens of all the progressive schools of Europe.

NEW PICTURES BY G. DORÉ.

OUT of seven pictures, recently completed, or in course of completion, by M. Doré, one is now on view at the Gallery in Bond Street, and two are being exhibited at the *Salon* in Paris. All will be in London, it is hoped, in the course of the month of June. The painting which has been already added to the Bond Street collection represents one of the most familiar subjects of classic Art; a subject which, in antique sculpture, in cameo and intaglio, and in every medium known to modern painters, has been represented so repeatedly, that it might well be thought to have been altogether exhausted. M. Doré, however, has shown that such is not the case. His 'Andromeda,' for this is the picture to which we refer, must be considered to be as thoroughly original as it is powerfully expressive.

The impression which this picture is likely, in the first instance, to produce, is not such as to lead to the anticipation of the manner in which it fascinates the attention, and lingers on the memory. The spectator comes too closely upon it: more than most painters of modern times, M. Doré needs, in order to do justice to his productions, that the correct point of view should be scrupulously indicated and maintained. It must be remembered that this condition, which is so opposed to our modern habit of indiscriminate picture-hanging, is one on which all the greatest artists of past times invariably insisted. In Sculpture it is indispensable; and its absolute neglect in our ordinary exhibitions (not excepting the National Portrait Gallery), does more to lower the character of modern Sculpture than can readily be estimated. In the present instance, the 'Andromeda' is so boldly treated that, if viewed too closely, the rough workmanlike details catch the eye and interfere with the full appreciation of the painting; but when viewed from a proper distance, the life, the nature, and the horror of the scene grasp the mind almost with the force of a real event. The nude figure, the modelling of which is not so dainty as to call the attention from the countenance, is shrinking violently back, as far as the chained arms will allow, from the jaws of the terrible sea-beast, emerging from the wave at her feet. A heavy splash of the sea falls on the rock on which she stands. The cool grey of the precipitous cliff throws into full relief the flesh, and the flowing auburn hair. But the intense horror of the glance which the victim throws on the monster is the motive of the picture; and the expression is one that does not readily fade from the memory of the spectator.

The great picture now on view in the *Salon*, in Paris, represents the mysterious darkness that accompanied the Crucifixion. A veil of tangible night, such as can only be thoroughly realised by those who have seen Etna or Vesuvius in full eruption, is cast over Jerusalem; and is but partially torn asunder by a flash of lightning, illuminating the three crosses fixed on a low hill, and the tossing, wrathful, and terrified crowd which surges through the city. Portent and tumult stir at once the conscious elements, and the human actors in the scene; and the awe and the grandeur of the language which tells how there was darkness over the land, how the veil of the temple was rent in twain, how the earth did quake, and the rocks were rent, and the graves were opened, and shadowy forms were seen gliding through the doomed city, has been nobly translated on the canvas.

The subject of a third painting is the Dream of Pilate's Wife—Pamphylia, as she is called in legend. Our readers may have seen the quaint and gruesome form in which a mediæval artist drew this messenger of Fear, standing by the sleeping matron, in the Dictionary of Violet le Duc. M. Doré's treatment is, again, thoroughly original. The *cubiculum*, or sleeping-chamber, of the warned lady,—such a nest as we find often restored to daylight from beneath the tufa ash-heaps that veil Pompeii,—is shown to the left of the observer, in the corner of the picture, and is flooded by the light of a candelabrum. Down a flight of steps from this chamber Pamphylia descends, guided by an angel who hovers by her side. The remainder of the canvas is filled by the dream, yet floating before her

eyes. The Great Sufferer is there seen, forgiving His murderers; while the then future history of His Church and Kingdom is indicated around that central event, as in the shadowy mirror held up to Macbeth in the wild scene which M. Doré is, as we write, on his way to visit.

Two fine Alpine landscapes are to be added to the Bond Street Gallery. One of them is now in the *Salon*. Another, and a very different range of Art, is represented by 'La Malheureuse,' a Parisian pictorial version of Hood's plaintive 'Song of the Shirt.' But while, in England, misery takes the form of toil, in Paris it takes the yet more poignant guise of pleasure. The poor hungry mother, who has snatched a moment from the stage to supply the need of her yet more hungry infant, is attired in the carnival costume of the *Dibardaise*; a touching and terrible contrast to the woe-worn expression of her face. This picture makes a strong appeal to sympathy of a high order.

We confess an entire reluctance to accompany M. Doré in his next excursion; although it is taken in company no less illustrious than that of Dante. It is a descent into the seventh gulf of the Inferno:—

"E poi fu la bolgia manifesta
E vidi entro terribile stipa
Di serpenti, e di sì diversa mena
Che la memoria il sangue ancor me scippa."

Those who wish to have their blood chilled with horror will find their wish gratified by an enormous painting, of which plates 53 and 54, in the "Illustrated Dante," published by Messrs. Hachette, will enable them to form some idea.

As a relief from horrors, of which (in accord with Horace) we think the motive æsthetically objectionable—although we admit the great power of treatment, alike in the Tuscan poet and in the French painter—we gladly call attention to the exquisite subject of the Nymph, or Genius of the Vine. A blue, blue Italian sky stretches overhead. A canopy trellis is rich with every glorious vegetable hue of the vine, from the tender green of the young tendrils to the rich purple of the ripe grape, and the coppery lustre of the scarce fading leaf. Beneath the canopy crouches the nude form of a nymph,—of bacchante, goddess, or dryad,—for whom we predict a goodly gathering of English admirers.

ART IN CONTINENTAL STATES.

PARIS.—The sale of the collection of pictures belonging to M. Daniel Wilson, on the 21st of March, produced about £11,860. The principal works were:—'A Hawking-Party setting out,' A. Cuyp, £152; 'The Death of Sardanapalus,' E. Delacroix, £3,840—this picture was purchased by M. Durand-Ruel, who, it is said, proposes to bring it to England, and exhibit it; 'Environs of Southampton,' J. Dupré, £1,680; 'Sunset,' J. Dupré, £180; 'Joseph and the Infant Christ,' Murillo, £320; 'The Sentinel—a Reminiscence of the Crimea,' Protais, £180; 'Dead Christ supported by the Virgin,' Ribera, £640; 'Landscape,' J. Ruysdael, £184; 'Landscape,' with figures and animals, Troyon, £380; 'Cattle in a Pond,' Troyon, £1,320; 'Timber-Cutting,' Troyon, £850.—The important collection of old masters, the property of M. Papin, was sold on the 28th and 29th of the same month. Among the pictures were:—'The Farrier,' N. Berchem, £350; 'The Quack,' Brouwer, £220; 'The Huntsman,' A. Cuyp, £350; 'The Shores of the Yssel,' Van Goyen, £600; 'Portrait of a Young Girl,' Mierevelt, £240; 'A Fire,' A. Vander Neer, £632; 'A Young Girl au Perroquet,' Netscher, £288; 'A Rustic Interior,' A. Ostade, £380; 'The Tavern,' J. Ostade, £1,080; 'The Wooden Bridge,' Ruysdael, £2,440; 'A Cascade,' Ruysdael, £520; 'Ruins of the Château of Brederode, near Haarlem,' Ruysdael, £1,004; 'Landscape,' Ruysdael, £429; 'A Calm,' Vander Velde, £764; 'A Trumpeter,' Wouwermans, £2,724; 'Herd of Cattle,' Wouwermans, £680; 'Bouquet of Flowers,' Van Dael, £304; 'Trictrac,' Teniers, £284; 'The Flute-Player,' Teniers, £316; 'A Flemish Interior,' Teniers, £184; 'The Judge and the Broken Pitcher,' Dubucourt, £524; 'The Dreaded Consultation,' Dubucourt,

160; 'Portrait of Louise Fontaine Du Pin, of Chenonceaux,' Nattier, £426; 'The Cascades of Tivoli,' J. Vernet, £320; 'View in the Forest of Fontainebleau,' Th. Rousseau, £980; 'Avenue in the Forest of Fontainebleau,' Th. Rousseau, £400; 'Nymphs and Cupids,' Diaz de la Pena, £580; 'Banks of the Rhine,' C. Koekkoek, £504; 'The Fruit and Flower Seller,' Lucix, £120; 'The Village-Wedding,' Ten Kate, £164; 'Landscape, with Animals,' Verboeckhoven, £160.

But a few years before the late war-epoch, a society, under the designation of *Union Centrale des Beaux Arts*, was organized, with great zeal, in Paris, upon the avowed recognition that the development of Fine Art had for some years been worked out in England with a serious menace of rivalry to France's assumed supremacy; and with a purpose of meeting such competition by strenuous, systematic, and sustained proceedings. An early system of special exhibitions, as part thereof, was conceived, and twice reduced to practice in the years 1865 and 1869. In these exhibitions, *chefs-d'œuvre* of sumptuary Ornamental Art, from China and other places, were well and curiously exemplified. It need scarcely be said that war disorganized all the plans of the society. It was not, however, totally dissolved; and now, once again, and with the promise of better times, the "Union Centrale" makes a vigorous effort of revival. It had even ventured to devise an exhibition for the present year; but the intervention of the great Austrian display, and the usual national review in the *Palais de l'Industrie*, seem so calculated to exhaust public interest in such matters, that it has been deemed expedient to reserve the unequivocal evidence of the society's re-animation for the more open field of 1874. It is well that this state of things should come within the cognisance of our official British manager of Fine Arts.—How thoroughly French Fine Art is in progress of recovery after its late paralysis may be conceived, not alone from the series of exhibition-halls which have been claimed for its manifestations at Vienna, but from the singular fact, as affirmed by the Paris press, that for the annual exhibition in the *Palais de l'Industrie*, now in its state of completion, 6,000 pictures have been sent in for acceptance. As it appears that the saloons allotted for the occasion can scarcely accommodate 2,000 canvases of average dimensions, no fewer than 4,000 of these postulants will have to be carried back to the places whence they came, according to the sentence of the jury who have had to adjudicate.

BRUSSELS.—A collection of modern Belgian pictures, the property of the late M. F. Donner, of this city, was sold on the 31st of March. The most important examples were:—'A Shore at Low Water,' A. Achenbach, £560; 'Frédérionde and Prêtextat,' Alma Tadema, £620; 'Swiss Glaciers,' A. Calame, £324; 'The Meuse at Dordrecht,' P. J. Clays, £280; 'Site of the Swiss Saxonne,' Koekkoek, £240; 'The Letter,' Baron Leys, £192; 'A Tavern Singer,' Madou, £220; 'An Attempt at Reconciliation,' Madou, £205; 'Le Coup de Collier,' Schreyer, £480; 'Cows,' Troyon, £292; 'An Algerine Caravan,' T'schaggeny, £341; 'The Two Families of Fishermen,' Vermeer, £228; 'Telling a Good Story,' F. Willems, £820.

COLOGNE.—It is stated, in a recent number of *Galignani*, that a discovery has been made in this city of a fine sketch of one of Rubens's most famous pictures, 'St. Roch interceding with Christ for those struck with the Plague,' painted for the Church of St. Martin, Alost, and of which Paul Pontius made a fine engraving. The sketch differs from the large picture, as it contains a greater number of figures.

NAPLES.—The two hundredth anniversary of the death of Salvator Rosa was celebrated last March in this city, by a service in the Church of Sta. Maria degl' Angeli, at which a large number of Neapolitan artists were present.

ROME.—Mr. Samuel Kitson, formerly a pupil of the School of Art at Leeds, has gained the gold medal for sculpture in the Academy of St. Luke, for a model in clay.

ROTTERDAM.—An exhibition of pictures by Dutch and foreign artists will be opened during this month at the Academy, Coolvest.

ART IN THE BELFRY:

A BRIEF ACCOUNT OF
CHURCH BELLS, THEIR HISTORY, ART-
DECORATIONS, AND LEGENDS.

BY LLEWELLYNN JEWITT, F.S.A.

A FEW inscriptions of a more curious character—some not over and above reverent—may also be given to interest my readers:—

"A wonder great my eye I fix;
Where was but three you may see six,"

occurs at Shaftesbury, where the former peal of three bells was augmented to double that number.

"John Eyer gave twenty pound
To meck me a losty sound;"

and

"Thomas Eyer and John Winslade did contrive
To cast from four bells this peal of five,"

occurs at Burtley, in Hampshire. At Binstead, in the same county, are:—

"Doctor Nicholas gave five pound
To help cast this peal tuneable and sound;"

"Samuel Knight made this ring
In Binstead steeple for to ding."

"Be it known to all that doth me see
That Newcombe of Leicester made mee;"

and



Initial Letters from Elton.

"Know all men that doth me see
That James Keene made mee,"

occurs in Northamptonshire and other places; and at Calne—

"Robert Forman collected the moneye for
castinge this bell
Of well-disposed people as I doe you tell."

"'Twas gentlemen brought me here,
And pleasant together ich five of us are,"

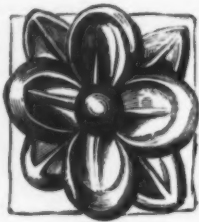
is at Uploman; and at Welcombe—

"A Gooding cast us all fower
For this new builded tower."

"Some generous hearts do me here fix,
And now I make a peal of six,"



Ford Abbey.



Cheddington.



Exeter.



West Monkton.



is at Stockland; and at Stoke Rivers—

"Our sound is good, our shapes is neat,
Its Davis cast us so compleat."

"I call the quick to church, and dead to grave."

"In tuneful peals your joys I'll tell,
Your griefs I'll publish in a knell."

"I'm given here to make a peal,
And sound the praise of Mary Neale,"

is at Alderton; and at Himbleton is—

"John Martin of Worcester he made wee,
Be it known to all that do wee see."

At St. Benet's, Cambridge, is—



Initial Letters from Crich.

"John Draper made me in 1618 as plainly doth
appeare;

This bell was broke and cast againe, wich tyme
churchwardens were

Edward Dixon for the one whoe stode close to
his tacklin,

And he that was his partner then was Alexander Tacklyn."

At Northfield, the inscriptions on the six bells run on as follows :

1st Bell.

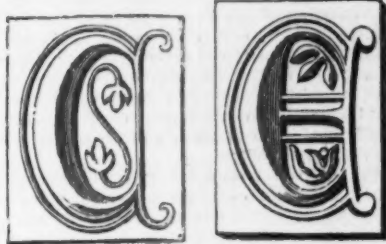
"We are now six, tho' once but five,"

2nd Bell.

"And against our casting some did strive ;"

3rd Bell.

"But when a day for meeting they did fix,"



4th Bell.

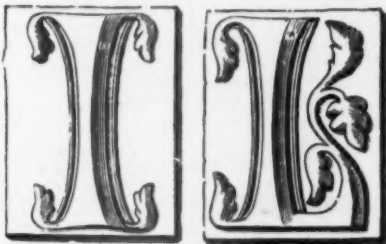
"They appeared but nine against twenty-six."

5th Bell.

"Samuel Palmer and Thomas Silk, church-wardens, 1730."

6th Bell.

"Thomas Kettle and William Jarvis did contrive
To make us six that was but five :"



and thus a parish squabble was perpetuated. I will only add one more doggerel rhyme, and that a modern one, at Pilton :—

"RECAST BY JOHN TAYLOR AND SON,
WHO THE BEST PRIZE FOR CHURCH-BELLS
WON
AT THE GREAT EX HI BI TI ON
IN LONDON,
185 AND 1.
FOUNDERS, LOUGHBOROUGH."

Having considered the bells, their history, Art-devices, and inscriptions, one is naturally led to say a few words about their makers ; but here so wide a field is opened out that the difficulty will be to give even very brief allusions to the more prominent in the contracted space at my disposal.

Almost every county had its founder, and in some, several were to be met with ; the productions of the older ones are, as a matter of course, chiefly confined to the districts within which they lived. Some, however, were peripatetic founders, and led a nomadic life, going from place to place, and casting bells on the spot wherever they were fortunate enough to get an order. In more modern days, with increased facilities for transit, bell-founding is confined to a very few firms, and their productions are to be found in every county of the kingdom, and in many "foreign parts." Mr. Lukis, in his excellent work, gives a list of no fewer than one hundred and twenty-five founders of church bells, and this number might, doubtless, be nearly doubled, as fresh

discoveries are constantly being made in the course of researches by campanologists. Most of the mediæval bells are without founders' names, and many without their marks ; and even of later dates examples

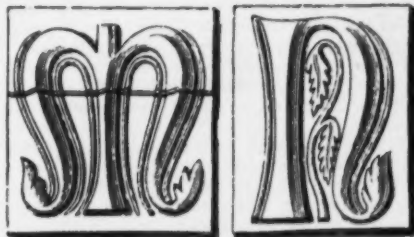


are constantly occurring where these do not appear.

Among the founders whose bells are, perhaps, the best known, are the Braysiers of Norwich ; the Oldfields and Hedderlys of Nottingham ; the Rudhalls of Gloucester ;



the Newcombes, Eyres, Clay, and Arnolds, of Leicester ; the Bilbies of Collumpton ; the Penningtons and others of Exeter, &c. ; the Norrises of Stamford ; the Knights and others of Reading ; and the Underhills, Hodsons, Bartletts, Wightmans, Phelps's,



Lesters, Pucks, Motts, and others, of London. The principal bell-founders for church bells of the present day are Messrs. Mears and Son, of London ; Messrs. Taylor and Sons, of Loughborough ; Messrs. Warner & Co., of London ; and Messrs. Vickers,



of Sheffield, who produce cast steel-bells ; each of these has a good history attached to its firm, and each produces bells of extreme excellence, of good form, and of great purity of tone.

* The letters upon this page are from Devonshire bells.

Of the marks used by some of the older founders I give careful engravings, and they will be seen to possess many curious features, and to exhibit much artistic feeling in design. A collection of them would extend to some hundreds of examples.

I am now bringing these notices of bells and their decorations to a close, but must find room for a few words calling attention to the labours of a small band of zealous antiquaries who have devoted themselves to the study of church bells, and who have done



so much to elucidate their history, and to illustrate their peculiarities.

The Rev. H. T. Ellacombe, F.S.A., has given to the world a number of books upon the subject, the most important of which are his "Church Bells of Devonshire," a fine 4to volume, full to overflowing with valuable and interesting information, and in which every bell in the county, having been visited and examined by himself, is fully described ;



and his "Bells of the Church," which forms a supplement to the "Bells of Devon," and is, like it, a thick 4to volume. This latter work, which is the most important ever issued upon bells, we have already noticed in the *Art-Journal*. To Mr. Ellacombe, and to the Exeter Diocesan Architectural Society, of which he is a distinguished member, I am indebted for some of the engravings which illustrate these chapters.

The Rev. W. C. Lukis, F.S.A., has published "An Account of Church Bells," a goodly 8vo volume, in which more matter relating to the general history of bells is to be found than in any other book, and in which, also, a selection of inscriptions from every county is given ; and he has also published the "Church Bells of Wiltshire,"

in which those of each church are carefully described. He is also now engaged upon the "Bells of Yorkshire ;" this book will no doubt be one of the most important contributions which can be made to bell-literature.

Mr. Robert Daniel-Tyssen, F.S.A., and his son, Mr. Amherst Daniel-Tyssen, F.S.A., have published, in an 8vo volume, "The Church Bells of Sussex,"

in which, as in the other cases, the inscriptions on all the bells in that county are given, preceded by a treatise on bells, wherein notices of all the different founders whose productions occur in Sussex are given, with a number of engravings ; some of these, through his kind courtesy, I have been able to reproduce in these papers.

THE FRESCOS IN THE HOUSES OF PARLIAMENT.

MORE than thirty years have elapsed since it was resolved that the decoration of the Houses of Parliament would afford an opportunity for British artists to form a school for the practice of painting on a scale suitable for that kind of public embellishment which has obtained extensively in other countries. An inquiry into the causes of the failure of fresco-painting, as exemplified in the Upper Hall of the House of Lords, involves many contingent questions, which could only be exhaustively answered by prolonged treatises. We here limit ourselves to a few observations on the condition of these frescoes in support of the opinion always maintained in the *Art-Journal*, that the cause of the destruction of the pictures is damp, aided perhaps by certain differences in the nature of the materials employed, and their unsuitableness to our climate.

The architect recommended a much greater amount of ornament than the Commission was willing to agree to; but when we consider the lighting of the corridors and of the upper waiting-hall, it must be assumed that a great proportion of the proposed embellishments would be invisible. According to the rate of progress shown by the decay of these works at the commencement, and for some time after the discovery of the mischief, it might be supposed that all the colour would have blistered off the walls. It seems that the ruin has been retarded; a result which may have been brought about by diverse causes, but especially by an increase of the hot air in the rooms and passages. Indeed, if an even temperature had been maintained there during the year, inasmuch as to keep the wall surfaces dry, nothing would have been heard of decay of the frescoes.

The present state of the pictures in the upper waiting-hall may be described as that of utter ruin. No attempt can be hopefully made at restoration, for the new work and the old could never be assimilated.

In every report we have made of these works we have been always struck by the curious fact that Mr. Tenniel's 'St. Cecilia' has, in comparison with the other frescoes, withstood the insidious aggressions of sulphate of soda, the common enemy. It would be interesting to ascertain the nature of the plaster on which Mr. Tenniel worked, or whether any flue passes near his picture. Such observations are suggested by the great difference in the condition of the frescoes, some of which are entirely destroyed, while others have not suffered so much, although they are far beyond repair. As far as can be ascertained, the flooding of the walls by periodical humidity has been to a certain extent obviated, but there must be other malignant influences in operation. The contemplation of the paintings prompts suggestions entirely independent of the means of their execution. The exigencies of the architecture may have required a great inequality in the substance of the walls of the room; but some of these are outside walls, and it is difficult to define the effects which such instances may have had on the frescoes. Mr. Herbert's 'Lear' would supply an instructive example, if we knew the history of the material with which it has been worked. One, perhaps two, of the heads in the picture, those of Goneril and Regan, were repainted; but yet the faces present nothing but patches of dirty sage-coloured mould, a circumstance which seems to point directly to the colours used in the flesh-painting; yet on the right of the picture Cordelia stands, a figure with less of imperfection than might have been expected from seeing the other parts of the painting. The face remains bright, and the draperies have not suffered to any great extent; and here is a query, for solution by those who are disposed to inquire minutely into these matters. Mr. Watts has been singularly unfortunate with his fresco; the subject cannot now be determined with certainty. He proposed, we believe, to repaint it, but the result must have been the same. This picture, 'The Red Cross Knight,' was painted most probably according to the principles of pure Florentine fresco. It would serve no good purpose

again to enumerate and describe individually those works to which we have so frequently reverted. It must, however, be remarked that the foot-tablets containing the dates, names, of the artists, &c., have been painted over, and the light in the room has been so much lowered that the figures in some of the compositions cannot be determined, nor does the state of the walls become conspicuous.

It is most extraordinary that on every occasion when they have been adverted to by artists, amateurs, and critics, damp has been positively denied to be the source of the injury. But again the remarks of these writers bear with them evidences that they have not carried their inquiries beyond the construction of the pictures. On the other hand, repeated visits to the 'Poet's Hall' would show the walls, under certain conditions of our variable climate, streaming with water; and this has been of very frequent occurrence in spring and autumn. In all the reports and notices that we have seen of these frescoes, this great fact has been ignored, or being known, has not been considered; and, independently of all other causes, how much farther need we search for a source of destruction to a delicately coloured wall, than its suffusion by moisture, supposing even the water entirely free from chemical admixture? Thus, allowing the entire absence of compound chemical action, what delicately painted lime-surface could withstand the destructive effect of the continuous operation of damp? The question has been the subject of much inquiry, both by individuals and committees. Some years ago a committee was appointed to investigate the causes of the injuries to these paintings, but we could never learn that any satisfactory conclusion had been arrived at. Indeed, it is a curious fact that the theory of damp is generally repudiated by many artists who profess perfect faith in the acclimatisation of fresco. Certain of the painters of the works in the upper waiting-room have offered to repaint their frescoes, but they never could have taken into consideration the streams of moisture that at times flow over these walls, the destructive effect of which their surface cannot resist.

The first appearances of mischief are patches of discolouration of a dirty drab colour, which are essentially the effects of an efflorescence, which in its own good time works out the entire disruption of the picture. Mr. Herbert was so firmly convinced that the injuries were not occasioned by damp, that under, we believe, certain presumably improved conditions, he repainted, as we have previously said, the head of Goneril in his picture of the 'Disinheritance of Cordelia,' but the course of the inexorable evil could not be stayed.

For a long series of years we have watched these frescoes with deep interest, and year by year with renewed inquiries based on the conviction that mural-painting in fresco might be introduced among us, but only under certain conditions. As the elements of the destruction of these works must be sought in a great measure in the material employed, it has been found that the efflorescence alluded to is due to the presence of sulphate of soda in the lime. It is in summer that the sulphate shows itself in bunches of beautiful crystals, and subsequently assumes another form, that of a white powder, and in this form awaits the co-operation of the humidity of autumn and winter for the accomplishment of its fatal mission. When water is condensed on the wall, and necessarily dissolves the sulphate of soda, the solution is absorbed by the plaster; and in a new formation separates the colour from the wall in blisters, which in due course break and scale off the colour.

To account for the rapid destruction of the pictures, it was fair to suspect that the condensation of moisture alone might not be the source of the mischief, although this in a longer time must have destroyed the paintings. In reverting to the subject, we treat it in the briefest and simplest manner, for there is really nothing in it profoundly scientific. It is commonly known that the means employed to ascertain the enduring power of stone for architectural purposes is to treat it with a saturated solution of sulphate of soda. It is not necessary here to deal with the question in its contingent relations; but it may be observed that few of the lime bases

round London are altogether free from sulphate of soda; and in order to account for the preservation of our interior plasterings little need be said to state that when they are kept dry, as are the inner walls of our dwelling-houses, such plasterings will last entire for centuries.

When the fresco question was first agitated in reference to the paintings in the Houses of Parliament, our artists believed they could not be wrong in accurately following the instructions left by the old Italian painters. But it was never considered that the famous masters wrote for Italy, without any conception of such a state of things as existed in Britain—without a suspicion that fresco-painting would ever be attempted under such a sky as ours; and had it been believed that mural-painting would, after their day, have been attempted so far North, little heed would have been given to the circumstance, and the painters of the future and of the distant clime, would have been left to devise means for their own protection.

But it is well known that sulphur exists abundantly in the soil of certain regions of Italy, and if this in any wise infects the plaster it is deprived of its mischievous properties by the dryness of the climate; and again the *intonaco* used in Italy has been made from travertine, or some material equally free from sulphur; and another valuable point in the preparation of the lime is, that it is burnt by wood, and not by coal, as with us.

Whatever may have been the opinions of the committee of inquiry, and of others who interested themselves in the fate of these frescoes, there must somewhere have prevailed a conviction that damp was a probable cause of the injury, because precautions were taken against humidity by having the pictures in the corridor of the Lords and Commons painted on slabs of black slate, and so inserted into the walls as to leave space for the circulation of air between the wall and the picture; but this device has not secured such works from injury.

On some future, and not very distant, occasion we shall briefly advert to stereochrome as a substitute for fresco.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

THE LETTER-BAG.

C. Green, Painter. S. S. Smith, Engraver.

A DISQUISITION on that receptacle of good and evil tidings, a letter-bag, would supply, and, indeed, has supplied, a subject for imaginative writing; but this would be out of place in the examination of a picture of which the bag is only the key-note, so to speak. And yet it is evident that its contents have more than ordinary interest for the young lady who seems as if she had come in from a morning-stroll in the grounds of the mansion, on hearing the return of the old servant from the neighbouring post-town, and now stands behind her father's chair watching the process of taking out the letters, &c. She awaits the result very quietly, yet earnestly; and the old gentleman, a type of the Sir Roger de Coverley school, is certainly in no hurry to satisfy her curiosity. These two figures are well placed; the attitude of each is easy, and the incident they involve is unmistakably maintained. This is carried on to the third figure in the picture, the ancient groom, or whatever office in the household he fills, who waits at the door with a kind of inquisitive smile on his face, as if expecting further commands.

All the accessories, no less than the figures, are capitally painted and well arranged in the composition; the picture itself would have gained by more brilliancy of colour; this is rather flat, and, as a consequence, renders the engraving less effective than it would otherwise be.



O. GREEN. PINIS

S. S. SMITH SCULPT

THE LETTER-BAG.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

LONDON. VIRTUE & CO



LIFE ON THE UPPER THAMES.

BY H. R. ROBERTSON.

VII.—PUTTING DOWN GRIG-WEELS.

GRIG-WEELS* are wicker baskets sunk in the river for the purpose of catching eels. They contain a chamber into which there is an entrance narrowing inwards nearly to a point, and formed at the end of converging willow rods. These rods diverge easily upon pressure, and so admit the long thin body of the eel into the chamber, when they close again and prevent his return. The old-fashioned wire mouse-trap is precisely similar as regards the principle of construction, so that allusion to it will render further description unnecessary. These traps are intended only to be used for the catching of eels, but other fish may be taken in them. Stones attached near each end of the weel are used for the purpose of sinking them.

Grig-weels are commonly laid with the openings down the stream, as it is in their progress up the river that the smaller eels are generally taken. About eighteen of these baskets comprise the set that the fisherman employs at one time. He usually lays them about sunset, and collects them again early in the morning. He tries all the likely-looking spots, varying the locality very

much on different nights according to his fancy. It is a rather severe tax upon the memory to recollect every place at which he has lowered a weel; and sometimes he will break a small willow bough opposite the spot, or tie a knot in a rush, or use some other simple means to the same end. The weels are raised from the bed of the river by means of a hitcher or boat-hook, which is groped about till it catches between the twigs of which the basket is composed. There is a wooden stopper at the upper or small end of the weel, which is taken out that the fish may be shaken into the well of the punt.

For bait a few gudgeon are used, or the refuse of larger fish, enclosed in the inner chamber; but when the fish are "moving," they are frequently taken without the trap being baited at all.

This "moving" of fish is altogether a very uncertain affair, and seems to be beyond man's calculation. Little is known except the facts that when there is much electricity in the air, eels are exceedingly active; and that, as with other fish, very light nights are not favourable to their capture. That most of the weels will contain fish or that none will, and that on the same night all the fishermen will be successful or none, is the case; but the reasons for this are purely conjectural.

A future chapter will be devoted to the large eel-bucks or stages, when we shall add what further particulars we have been able to gather with reference to the eels in the Thames.

The time of the day we have endeavoured to suggest in our



Drawn by H. R. Robertson.]

Putting down Grig-Weels.

[Engraved by W. J. Palmer.

illustration is about half-an-hour after sunset, as the fisherman nears the end of his task. Others, besides ourselves, will, doubtless, have noticed the absolute stillness that so often reigns at that

hour, however boisterous the day may have been. Every object is perfectly reflected from the surface of the water; and, owing to the position in which one object often is as regards others, it not unfrequently happens that the inverted shadow is seen more distinctly than the substance to which it owes its existence. We have often watched this effect; and after a blustering day in September it is peculiarly fascinating, as the light fades and the gusts of wind die

* "Grig or ground-weels" are the terms used in the Bye-Laws of the Thames Conservancy Acts. Any small eel is called a grig on the Thames; a Saxon origin is ascribed to the word "weel or woely," by Dr. Johnson, who defines it as "a twigged snare or trap for fish (perhaps from willow).—CASSID."

away, to note the gradual change into such a quiet as seems almost unreal. In "My Study Windows" Professor Lowell speaks of "that delicious sense of disenthralment from the actual which the deepening twilight brings with it, giving, as it does, a sort of obscure novelty to things familiar."

VIII.—MOOR-HEN SHOOTING.

The moor-hen, or water-hen,* is the most frequently seen of all the wild-fowl that are regarded as incidental to the Upper Thames. Its long legs which dangle and touch the surface of the water into repeated circles, the glimpse of white feathers behind, and the sealing-wax-like spots of red that adorn the bill, render it easily distinguishable. It not unfrequently leaves the water to seek its food in the adjacent meadows. When startled it runs with great rapidity, and dashes, half running, half flying, into the water, and either dives or skims over the surface to its rushy covert. We have known it run up the trunk of an old pollard-willow and shelter itself among the branches. Its toes are so long and spreading as to enable it to pass over soft ooze or even the flat leaves of the

water-lily: and though they are neither webbed nor fringed, the birds swims well and dives readily.

The nest of the moor-hen is to be sought for amid the sedges and flags of the water-side, that furnish the materials of which it is composed, and screen it from casual observation. Sometimes it is placed upon a low, thickly-foliaged floating branch, or the stump of a decayed willow.

In the "Museum of Natural History," published by Charles Knight, it is stated that, with a view to concealment from the rat and snake, the moor-hen carefully covers up her eggs whenever she leaves the nest during the period of incubation. Our own observation has not borne out this statement; out of twenty or thirty instances in which we have come across a nest with eggs in it, on only one occasion have we found the eggs at all covered up, and then it appeared to have resulted from a gust of wind rather than from the prudence of the bird. It has occurred to us that a moor-hen may have taken the precaution mentioned in some case where the nest was made in an unusually exposed situation, and that the observer has too readily generalised from the single



Drawn by H. R. Robertson.]

Moor-hen Shooting.

[Engraved by W. J. Palmer.

instance. More probably, however, the mistake has arisen by confusing the bird in question with the dab-chick (the little grebe), which really has the habit of concealing its nest so carefully as to make it extremely difficult to find.

To any one who may happen to go a cruise on the river above Oxford about the end of April the eggs of the moor-hen make a satisfactory addition to the few luxuries attainable in this far from highly civilised part of the world. The egg (reddish white with brown spots) is a marked size larger than that of the wood-pigeon, and has a flavour not very unlike that of the guinea-fowl.

Mr. Gould, in his "Birds of Great Britain," has the following remarks as to the character of this bird, that may be fairly introduced here as not generally known:—"Boldness and pugnacity appear to be part of the moor-hen's nature, and its quarrelsome disposition renders it an unpleasant neighbour to any peaceful bird that may live in close contiguity. This leads me to

a trait in its character which will not redound to its credit: still it ought to be known. The moor-hen comes walking over the lawn, turning its head first to the right then to the left, jerking its short, uplifted tail, apparently all peace and amiability; but should the chick of a fowl or pheasant or a duckling cross his path, a single stroke of his pointed bill lays the little innocent dead at his feet, almost without a kick or struggle; and many losses to the keeper and the housewife have occurred which are not charged to the moor-hen."

Moor-hen shooting used to commence in different parts of the river either about the twelfth or the twenty-fifth of the month of August. However, by the Act of Parliament passed last session (35-36 Vict. ch. 78) for the protection of certain wild birds during the breeding season, it is forbidden to kill or offer for sale the birds specified between the fifteenth day of March and the first day of August. The schedule to the Act has a wide range, comprising wild birds large and small, from the swan and the bittern down to the redbreast and the wren. There is a curious

* *Callinula chloropus*—Poule d'eau of the French.

caprice shown in the selection of the seventy-nine species to be protected; for instance, the dab-chick and the water-rail are omitted from the list, while the coot and the moor-hen are included.

When out with a gun after the moor-hen the assistance of a good retriever or water-spaniel is an absolute necessity. When the dog employed has started a moor-hen in the direction of the sportsman, the bird on catching sight of him will in many cases suddenly dive. Its course may be tracked by the air-bubbles that rise to the surface of the water. The bird itself may often be observed to come up quietly and remain perfectly still with half its head out of the water. On two occasions when we have been out with a fisherman this has happened, and we have seen powder saved by a well-directed blow from a pole or long stick, which has either killed the bird or crippled it so that the dog could easily

come up with it. Instead of taking to the wing, the moor-hen often tries dodging about among the rushes, and a good dog will often capture an unwounded bird.

As the subject of our chapter, though a wild bird, is not "game," it may be shot by any one in a boat licensed to carry a gun. A large majority of the moor-hens killed fall, however, to the gun of the fisherman, who will sometimes go so far as to speak of the parties shooting from boats as poachers. Persons shooting from the land would be liable to prosecution for trespass, and we have been given to understand that motioning with the hand to a dog on the bank is legally construed into trespass. When a party of the so-called poachers are about, the fisherman generally takes care to show himself with his dog and gun, with the idea at all events of sharing the sport, if he cannot prevent it.

The fishermen usually respect each other's shooting-districts



Drawn by H. K. Robertson.]

Feeding Ducks.

[Engraved by W. J. Palmer.

their custom being to consider the renting of the fishing, osier-beds, &c., as the natural limit to each man's preserves.

IX.—FEEDING DUCKS.

The farther up the river we proceed the more important does one observe the rearing of the common duck to be in the *ménage* of those living on the banks. By the time we reach that part of the stream at which the navigation ceases we find the people count their ducks by hundreds. Having perhaps heard of this, one expects to see many of them, but as they divide into companies of ten or twelve, and are scattered over large marshy and swampy districts, their numbers would never be suspected.

It is only while they are very young that they are fed and housed, chiefly with a view to protecting them from their natural enemies, the rat, the weasel, the hawk, and the pike. As soon as they begin to be fledged they are turned out to get their own

living, and are usually left unmolested by their owner till they are wanted for the table. He knows the haunt of each drake and carefully notes the number of ducks in his company, so that if any should be missing he is soon aware of the fact.

Of course, they often appear in one's bill of fare in these parts, and we have found them excellent, having just a suggestion of the wild-duck flavour that the nature of their food has induced. The rearing of them must be a source of considerable profit attended with very little outlay indeed.

A brood generally attaches itself to the homestead, and is often supposed to belong to the children of the house, who may be seen sharing their bread and butter with their pets. One day we saw an old drake come slyly behind a little girl and make off with the whole slice instead of sharing the crumbs that were being given to the ducks, and we have accordingly made the incident serve as our illustration to this subject.

PICTURE-SALES.

THE collection of drawings and oil-paintings belonging to Mr. John Baker, Russell Square, was sold by Messrs. Christie & Co. on the 15th of March, at their rooms in King Street, St. James's. The most important examples in water-colours were:—'Loch Lomond,' Copley Fielding, 190 gs. (Agnew); 'Loch Katrine,' Copley Fielding, 280 gs. (Vokins); 'A Water-mill in Kent' and 'Stirling Castle,' both by D. Cox, 128 gs. (Colnaghi); 'Will he Come?' J. E. Millais, R.A., 145 gs. (Agnew). Among the oil-pictures were:—'The Old Quay, Yarmouth,' J. Crome, 130 gs. (Rhodes); 'Old Bathing-Place, Norwich,' J. Crome, 330 gs. (Rhodes); 'Hamstead Heath,' P. Nasmyth, 200 gs. (Vokins); 'View on the Yare, with Yarmouth Jetty,' J. S. Cotman, 137 gs. (Colnaghi); 'Mouth of the Yare,' exhibited at Burlington House in 1872, J. S. Cotman, 410 gs. (Agnew); 'The Thames below Greenwich,' J. Holland, 230 gs. (Addington); 'Two Children winding a Skein,' in a fine landscape, J. Linnell, 565 gs. (Tooth); 'River-Scene in Devonshire,' from the Redleaf collection, F. R. Lee, R.A., 190 gs. (White); 'The Burgomaster Six in Rembrandt's Studio,' Baron H. Leys, 460 gs. (Le Comte); 'Interior,' with brigands and captives, from the De Morny collection, Jan Le Duc, 330 gs. (Le Comte). The collection realised upwards of £9,000.

In the same rooms was sold, on the 21st of March, the collection of pictures belonging to Mr. Edwin Dixon, Wolverhampton; among them were the following:—'Visit to the Spring,' W. Collins, R.A., 125 gs. (Hatton); 'Reading the Will,' G. Smith, 350 gs. (Oliver); 'The Lost Change,' W. H. Knight, 141 gs. (Tooth); 'Family Devotion,' T. Webster, R.A., 200 gs. (Addington); 'The Fortune-Teller,' J. Phillip, R.A., 170 gs. (Morby); 'Citara, Gulf of Salerno,' C. Stanfield, R.A., small, 170 gs. (White); 'The Good Shepherd,' W. C. T. Dobson, A.R.A., 380 gs. (Holmes); 'View on the Conway,' H. Dawson, 120 gs. (Agnew); 'Measuring Heights,' W. P. Frith, R.A., very small, 110 gs. (Agnew); 'Woody Landscape,' P. Nasmyth, 330 gs. (Agnew); 'Landscape—after a Shower,' P. Nasmyth, 225 gs. (Collingwood); 'The Isle of Dogs—Greenwich in the Distance,' C. Stanfield, R.A., small, 160 gs. (Permain); 'Interior,' with figures, E. Frère, 151 gs. (Pilgeram and Lefevre); 'Palm Sunday in Paris,' E. Frère, 116 gs. (Isaac); 'News from Abroad,' D. MacIise, R.A., small, 135 gs. (Elliott); 'Peasants at a Spring,' P. F. Poole, R.A., 190 gs. (Addington); 'Crossing a River in North Wales,' J. Linnell, 420 gs. (Permain); 'Hanson Toot, Dove-dale,' J. Linnell, 455 gs. (Morby); 'The Avenue,' T. Creswick, R.A., the figures by R. Ansdell, R.A., the large picture exhibited at the Academy in 1869, 750 gs. (Agnew); 'The Bridle-Path,' P. Graham, 651 gs. (Harrison); 'Showery Weather,' V. Cole, A.R.A., 1,300 gs. (Holmes); 'Autumn Solitude,' V. Cole, A.R.A., 660 gs. (Cox); 'Goldsmith turned Doctor,' E. M. Ward, R.A., 330 gs. (Bell); 'The Cornfield,' W. Linnell, 450 gs. (Bell); 'The Passage-Boat,' G. Chambers, 295 gs. (Cox); 'River Scene in Wales,' B. W. Leader, 255 gs. (Clayton); 'Wood-Gatherers,' W. C. T. Dobson, R.A., 165 gs. (McLean); 'A Lane Scene,' F. W. Hulme, 215 gs. (Walker); 'Sunset,' G. Cole, 300 gs. (Holmes); 'The First of September,' E. Douglas, 190 gs. (Thrupp); 'View on the Trent,' H. Dawson, 190 gs. (Holmes). Five drawings of varied subjects by Birket Foster realised 315 gs. The whole sold for £16,500.

The above sale was followed by the dispersion of the collection of pictures in oils and in water-colours belonging to Mr. F. Timmins, of Edgbaston, near Birmingham. It was especially rich in the drawings of David Cox, upwards of fifty in number, the principal being:—'River Scene,' with a water-mill, 130 gs. (Permain); 'Welsh River Scene,' 120 gs. (Permain); 'Lake Ogwen,' 150 gs. (Agnew); 'Fort Rouge,' and 'The Sea after a Storm,' 235 gs. (Agnew); 'Snowdon,' 140 gs. (Betts); 'The Weir,' 120 gs. (McLean); 'Aston Hall—Twilight,'

210 gs. (Agnew); 'Going to the Hayfield,' 160 gs. (Lewis); 'Going to the Mill,' 131 gs. (Greenwood); 'Cader Idris—Early Morning, Mist clearing off,' 170 gs. (Agnew); 'Pen Maer Mawr,' with a cornfield in the foreground, 280 gs. (Betts); 'Snow-storm in the Lledr Valley,' 300 gs. (Lewis); 'Valley of the Conway, near Penmachno,' with cattle by F. Tayler, 750 gs. (Collett); 'Beeston Castle,' going to plough, early morning, 650 gs. (Elliott); 'The Rain-cloud, Carig Cenin, near Llandilo,' 1,500 gs. (Betts). The whole of these drawings, with the exception of the last three, are quite small in dimensions.

The oil-pictures belonging to Mr. Timmins were few in number; among them may be mentioned:—'View on the Arun, near Arundel Castle,' V. Cole, A.R.A., 195 gs. (McLean); 'Vase of Flowers, and Still-life,' J. Robie, 155 gs. (Everard); 'The Dogana, Venice,' J. Holland, small, 415 gs. (Ward); 'The Miner's Bridge, Bettws-y-Coed,' D. Cox, 345 gs. (Nettlefold); 'Ski of the Forest of Fontainebleau,' W. Müller, with figures, by P. F. Poole, R.A., 600 gs. (Addington). Mr. Timmins's collection produced nearly £7,200.

A few pictures of importance, "a different property," finished the day's sale; they included:—'Bolton Park,' D. Cox, 1,350 gs. (Greenwood); 'Dudley Castle,' D. Cox, formerly in the Bullock collection, 650 gs. (Greenwood); 'Gillingham,' W. Müller, 460 gs. (McLean); 'Better is a Crust of Bread with Contentment, &c.,' F. Holl, 345 gs. (Gordon); 'Market Carts in the Morning-Sun,' D. Cox, 480 gs. (Agnew); 'Blackberrying,' D. Cox, a water-colour picture, 650 gs. (Lewis).

The following paintings were sold by Messrs. Christie on the 3rd of April:—'After the Carnival,' 160 gs., and 'Students of Salamanca,' 240 gs., both by J. B. Burgess; 'Token of Flight to Bruce,' W. J. Grant, 150 gs.; 'The Captive's Return,' P. R. Morris, 140 gs.; 'Beaching the Lifeboat,' T. Roberts, 147 gs.

Messrs. Christie & Co. sold, on the 5th of April, a collection of oil-paintings and water-colour drawings belonging to several gentlemen. The following examples may be pointed out:—'Home Treasures,' and 'Pussy's Breakfast,' a pair by E. C. Barnes, 138 gs. (Johnson); 'The Cherry-Seller,' G. Smith, 165 gs. (Gilbert); 'Morning,' F. D. Hardy, 151 gs. (Agnew); 'Evening,' the companion-picture, F. D. Hardy, 205 gs. (White); 'The Student,' F. D. Hardy, 95 gs. (Bell); 'Bay of Spezia,' C. Stanfield, R.A., 500 gs. (Rendall); 'Italian Coast Scene,' C. Stanfield, R.A., 335 gs. (Wigram); 'A Portrait,' W. P. Frith, R.A., 350 gs. (Tooth); 'The Siesta,' a water-colour drawing, C. Haag, 100 gs. (White); 'Scene of the Battle of Edgehill,' C. Landseer, R.A., the engraved pictures, 174 gs. (Earl); 'Fox-Hunting in the North,' R. Ansdell, R.A., 200 gs. (Earl); 'Venice by Moonlight,' E. W. Cooke, R.A., 305 gs. (Sandby); 'Washerwomen in Brittany,' J. C. Hooke, R.A., 660 gs. (Rendall); 'Sea-piece,' and 'Landscape, with Figures,' a small pair, by J. M. W. Turner, R.A., 420 gs. (Cox).

The sale of the first portion of the immense number of engravings left by Turner at his death attracted a crowd of buyers and amateurs to Messrs. Christie's during five days in the month of March. The collection included no fewer than thirty-two sets of the seventy-one plates that form the *Liber Studiorum*. Of these, one series, mounted in plain oaken unglazed frames, was knocked down to Mr. A. Buckley for 850 gs. The highest price paid for an unframed set was 410 gs. (Cassell); three other sets were bought for 1,140 gs. (Ward), averaging 380 gs. the set; and the same purchaser secured six other sets for 2,205 gs., an average of 365 gs. the set. Messrs. Agnew were extensive purchasers, both of the *Liber Studiorum* plates and of single plates of other subjects; many of the latter realised large sums, but we have no room to particularise. The entire sale produced upwards of £20,000. A second portion of the stock will be sold during the season.

SCHOOLS OF ART.

FEMALE SCHOOL, QUEEN'S SQUARE.—The successful students at the last annual examination had the honour of receiving their awards from the hand of her Royal Highness the Princess of Wales, on the 26th of March, in the Theatre of the London University, Burlington Gardens, which was crowded with the students and their friends. His Royal Highness the Prince of Wales accompanied the Princess, and addressed the meeting generally, and the pupils in particular, after the Rev. Sir Emilias Bayley had proposed a vote of thanks to their Royal Highnesses for their presence on the occasion. The principal prizes awarded were:—The Queen's Scholarship to Miss Emily Austin; Princess of Wales's Scholarship and National Gold Medal, to Mrs. E. Finnessey, *née* Selous; Queen's Gold Medal to Miss Alice B. Ellis; National Silver Medal to Miss Ellen Hancock and Miss Julia Pocock. Too much praise cannot be given to Miss Gann, Superintendent of this School, for the high state of efficiency into which, by her indefatigable zeal, untiring energy, and sound judgment, she has at length brought the institution; and especially so under difficulties that would have utterly discouraged any lady of less perseverance, discretion, and ability than herself. Supported by a staff of able assistants, Miss Gann is now reaping the reward of her labours; in proof of which her name stood first on the list of last year for the prizes awarded to the heads of the Art-schools throughout the kingdom, as decided by the results of work done by the pupils. Many of their drawings, &c., were exhibited at the meeting, and elicited much favourable comment from the visitors.

CAMBRIDGE.—The fourteenth annual meeting for the distribution of prizes to the students in this school has been held. The chair was occupied by the Rev. Professor Lightfoot, who was supported by Mr. A. J. B. Beresford-Hope, M.P., Mr. Sidney Colvin, the newly-elected Slade Professor of Fine Arts at the University, the mayor of Cambridge, and other gentlemen. At the close of the business part of the meeting, the chairman, on behalf of the pupils of the school, presented a testimonial to Mr. Wood, head-master.

INVERNESS.—It is proposed to erect a school of Art and Science, in this town, in conjunction with the museum, which is to be revived and extended. A subscription for this purpose is being made.

LAMBETH.—The students, past and present, of this school have presented Mr. Edwin Bale, who has held the post of assistant-master for ten years, with a valuable testimonial, consisting of a richly-engraved silver claret-jug and salver; and also of two claret-cups in *graffito* ware, designed by two pupils of the school, Miss Barlow and her brother.

SOUTHAMPTON.—It will be remembered by many of our readers who take any interest in the national Art-Schools that, in referring last year to the Southampton School, we alluded to the dispute between the head-master, Mr. W. J. Baker, and the Council of the Hartley Institute, with which it had been somewhat recently incorporated. The disagreement led Mr. Baker to resign his post, and to establish a new school at the Philharmonic Rooms, which, as the local papers state, is now in thorough working order, "with only a trifling balance against the treasurer." The number of pupils on the books of the master reaches 140, of whom more than 90 are in actual attendance in the various classes. The annual examination by the Government Department of Art will shortly take place: the report can scarcely fail to be favourable.

WARRINGTON.—The annual meeting of the supporters of this school was held somewhat recently: the number of pupils receiving instruction through its agency in 1872 was 349. At the last competitive examination at South Kensington, one gold medal, out of the ten offered to the whole of the schools in the kingdom, was gained by a Warrington pupil. Free Studentships were awarded to three others.

WELLS.—It is proposed to establish a school in this ancient city.

MARINE CONTRIBUTIONS
TO ART.

BY P. L. SIMMONDS.

NO. III.—PEARLS AND THE PEARL-
FISHERIES.*

A LARGE number of the boats employed in the Persian Gulf fishery are in the hands of pearl-merchants, whether Hindoo or other, who reside in the towns of the littoral. These agents make advances of moneys to the divers during the non-diving season. As a rule, the diving may be in water of four to seven fathoms in depth. The crew is told off into divers and rope-holders, the former diving, while the latter keep the boat and stand by to haul the diver up.

The value of the Persian Gulf fishery has been usually estimated at £400,000 a-year. Lieutenant Whitelocke, Lieutenant Wellsted, and other well-informed authorities, give this amount, and Colonel Pelly confirms it recently; for he says the annual out-turn of this pearl-fishery is assumed to be as follows:—The Bahrein pearl-divers, £200,000; divers from Arab littoral of the Persian Gulf, others than Bahrein, £200,000; total, £400,000. The great bulk of the best pearls is sent to the Bombay market, where fancy prices are often given for good pearls. A large number of pearls is sent towards Bagdad. As a rule, the Bombay market prefers the pearl of yellowish hue and perfect sphericity; while the Bagdad market prefers the white pearl. The small seed-pearls go principally to Bagdad also. The value of the pearls imported into Bagdad from Bahrein was, in 1865, about £30,000; in 1866, £25,000; in 1867, £18,000; but in the two following years the annual imports did not average £8,000.

The next fishery of any importance is in Central America, on the Atlantic and Pacific sides; but even here from over-fishing the pearls have become exhausted, the oysters not being allowed to reach maturity.

In the lower part of the Bay of Mulege, in the Gulf of California, near Los Coyetes, pearls have been found of rare value and astonishing brilliancy. It was in this bay that Jeremiah Evans, an Englishman, towards the close of the last century, obtained those magnificent pearls, of which the collar was made for the Queen of Spain, and which evoked so much admiration at St. Cloud and Windsor Castle. In the time of the Jesuit missionaries, the pearl fishery was actively carried on, and produced great wealth to the people of Lower California.

A very choice large pearl of a perfect pear-shape, and of the finest water, was found a few years ago in the Bay of Panama.

The average annual value of the pearls collected from the Panama fishery has been about £25,000. It is, however, difficult to arrive with any degree of accuracy at the total value, as the trade is conducted with great secrecy, in consequence of jealousies, not only amongst the pearl-merchants, but even between the divers, who offer their property to the dealer with all mystery and every reservation. From the official statement of exports, pearls to the value of £28,100 were shipped from Panama in 1865, and £23,110 in 1867. In 1869 we imported pearls of the value of about £40,000 from New Granada, and the Atlantic ports of America, and St. Thomas. The pearl fisheries on the Panama side having been exhausted, have been suspended the last two years.

It was from the island of Margarita, off the Colombian coast, that Philip II. obtained, in 1587, a magnificent pearl, weighing 250 carats, which was valued at £30,000.

In the Gulf of Mexico, when Columbus first discovered some of the islands, he found Indians fishing for pearl-oysters. The necks of the females were adorned with strings of pearls, which they were induced to exchange for the more attractive novelties of fragments of porcelain ware painted and adorned with gaudy colours. The natives entertain the old fanciful notion which the earlier naturalists did; they suppose the pearls formed from petrified dew-

drops in connection with sunbeams. We can, therefore, well credit the astonishment of Columbus and his mariners when, in the Gulf of Paria, they first found oysters (*Dendrostraea*, Swai.) clinging to the branches of trees, their shells gaping open, ready, as was supposed, to receive the dew which was afterwards to be transformed to pearls.

Pearls are obtained in some parts of the Eastern Archipelago. Those from the Sulu Islands are very fine. A companion of Magellan mentions having seen two pearls, in the possession of the Rajah of Borneo, as large as pullets' eggs.

From the island of Labuan pearls are sent to Singapore, to the value of about £11,000. In 1867, 1,990 taels of pearls, worth £10,450, were exported, as against 3,853 taels in 1868, worth £11,554.

About the Society Islands, where the pearl-fishery is carried on, pearls are most frequently found in oysters of medium size, and frequently very fine ones are obtained. M. Cuzent, in his account of Tahiti, published in 1860, states that during his residence there, for one owned by the queen a German merchant had offered £1,200. Pearls to the value of £1,600 were shipped from the Navigator's Islands in 1858. The pearls are there classed under four grades.

1. Those of a regular form and without faults.
2. Those of a round form, white, and of a good lustre.
3. Pearls of irregular form, not free from faults or spots.
4. Knots of pearl, or those which have adhered to the shell.

The average value of these kinds, according to weight, ranges as follows:—

1st. Class.—Pearls weighing the tenth part of a gramme are worth about 3s. And so on through the intermediate weights up to those weighing $1\frac{1}{2}$ to $2\frac{1}{2}$ grammes, which are valued at £100 to £140.

2nd. Class.—30 grammes of pearl, containing 800 pearls, would be worth only £4; whilst the same weight in 50 pearls would be worth £60.

3rd. Class.—30 grammes of pearls of this kind would be worth from £3 to £4, according as the pearls were more or less tarnished by black blemishes or dulness in the lustre.

4th. Class.—30 grammes would be worth 30s. to £2, according to their regularity of form and brilliancy.

The commerce in pearls in the Society Islands is estimated at about £4,000 a-year. Some are of remarkable beauty; and among others may be noted one belonging to the Queen of the Gambiers, which is of a brilliant orient, and of the size of a pigeon's egg. The large pearls found are, of course, of an arbitrary value; the small, or seed-pearls, are sold at £2 to £3 the pound at Tahiti.

In the Gambier Islands magnificent pearls are found, and also at the Pomotou Isles.

The subject of marine-pearls can scarcely be dealt with without an allusion to the river-pearls which are obtained from the *Alamodon*, *Anodonta*, *Unio*, and other shells, in different countries.

Many of the fresh-water mussels produce pearls in the mountain-streams of Britain, Lapland, and Canada; but they are generally inferior in lustre and value to the marine-pearls. Some worth £3 or £4 each have, however, been frequently obtained, and specimens of great individual value have ranged from £50 up to £100. It has long been known to naturalists and antiquaries that pearls of great beauty and size have been found from time to time in the Scotch streams.

Tytler, in his "History of Scotland," states that, so early as the twelfth century, there was a demand for Scotch pearls abroad. Those in the possession of Alexander I., he says, were celebrated for their size and beauty. In 1355, Scotch pearls are referred to in a statute of the Parisian goldsmiths, by which it was enacted that no worker in gold or silver should set them with Oriental pearls, except in large ornaments or jewels for churches. They are noticed again in the reign of Charles I., when the Scotch pearl trade was considered of sufficient importance to be worthy of the attention of Parliament. The following extract from "An Account Current betwixt Scotland and England," by John Spruel, Edinburgh, 1705, shows that they were then

well known:—"If a Scotch pearl be of a fine transparent colour and perfectly round, and of any great bigness, it may be worth 15, 20, 30, 40, to 50, rix-dollars; yes, I have given 100 rix-dollars (£16 9s. 3d.) for one, but that is rarely to get such. . . . I have dealt in pearls these 40 years and more, and yet, to this day, I could never sell a necklace of fine Scots pearl in Scotland, nor yet fine pendants, the generality seeking for Oriental pearls, because farther fetched. At this very day I can show some of our own Scots pearl as fine, more hard and transparent, than any Oriental. It is true that the Oriental can be easier matched, because they are all of a yellow water, yet foreigners covet Scots pearl."

These British pearls were well known to the Romans, who, nevertheless, complained that they were small and ill-coloured. History has preserved the tradition that it was this source of wealth that tempted the Romans to our shores, and more than one ancient writer refers to the shield, studded with British pearls, which Cæsar suspended as an offering in the temple of Venus, at Rome. Tacitus mentions pearls among the products of our island, but adds that they were generally of a dusky, livid hue. This, he suggests, was owing to the carelessness and inexperience of the persons who collected them, who did not pluck the shell-fish alive from the rocks, but were content to gather what the waves cast on the beach. Pliny and others also describe them as inferior, on account of their dulness and cloudiness, to the jewels of the East. Coming down to times less remote, we find Hector Boece, in the sixteenth century, expatiating upon the pearls of Caledonia with much enthusiasm. They were, he says, very valuable, "bright, light, and round, and sometimes of the quantity of the nail of one's little finger."

It seems known that Sir Richard Wynn, Chamberlain to the Queen of Charles II., presented her Majesty with a pearl taken from the River Conway, which, it is affirmed, is still honoured with a place in the regal crown. In the sixteenth century, several of great size were fished from the Irish rivers. One that weighed 36 carats was valued at £40, and other single pearls were sold at from £4 10s. up to £10. This last was disposed of a second time to Lady Glenleah, who put it into a necklace and refused £80 for it from the Duchess of Ormond (*Philos. Trans. Abr.* p. 83).

Oliver Goldsmith, in his "Natural History," refers to a pearl fishery rented on the Tay; and Hugh Miller has spoken of rivers in the north famous for their pearls. As a branch of industry, however, the Scotch pearl fishery seems to have been well-nigh forgotten, when, in 1860, (M. Moritz Unger, a foreigner, then in Edinburgh, conceived the idea of making a tour through the districts where the pearl mussel was known to abound. He discovered that pearl-fishing was not altogether forgotten, and found pearls in various parts of the country, in the hands of people who could not estimate their value. He purchased all he could procure. The consequence was that, in the following year, many persons—colliers, masons, labourers, and others—began to devote their leisure to pearl-fishing, and some of them were so successful as, during the summer months, to make as much as £8 to £10 weekly. Between the years 1761 and 1764, £10,000 worth of pearls were sent to London from the rivers Tay and Isla, but the trade carried on in the corresponding years of this century was far more than double that amount. M. Unger estimated the pearls found in 1865 to be of the value of about £12,000. In the summer of 1862, which was dry and favourable to fishing operations, more pearls were produced than during any previous year in Scotland, and at this time the average price of a Scotch pearl was from £2 6s. to 50s.; £5 was considered a high price. Since the fisheries were revived, their price has rapidly risen, and they now fetch prices ranging from £5 to £20. One Scotch pearl was bought by her Majesty for 40 guineas. The Duchess of Hamilton and the Empress of the French also purchased fine specimens at high prices, and M. Unger had in his possession a necklace of Scotch pearls, which he valued at £350.

As regards the productiveness of the Scottish pearl mussel, a practical hand states that one

* Continued from page 111.

pearl, on an average, is found in every thirty shells; but as only one pearl in every ten is saleable, it requires the destruction of one hundred and thirty shells in order to find one good gem. Of course shells are occasionally found that contain a great many pearls, but these are an exception to the rule. The Tay, the Don, the Leith, the Garry, and the Tummel are said to abound most in pearl mussels, but it seems they are to be found in many Scotch streams, especially in those of the north and west.

M. Unger states that "he knew some persons who each made several hundred pounds, in the summer of 1863, by pearls."

The river Irt, in Cumberland, was also at one time a famous stream for pearls; and during the last century several pearls were found in the streams of Ireland, particularly in the counties of Tyrone and Donegal. We read of specimens that fetched sums varying from £4 to £80.

In the first International Exhibition at London, in 1851, British pearls were shown, obtained from the *Unio margaritifera* in the deepest parts of the River Strule, near Omagh, and from the River Ythan, Aberdeenshire. It is possible that the pearls from this source, collected by the ancient Britons, may have given rise to the statement by Tacitus, in his "Life of Agricola," of pearls "not very orient, but pale and wan," being among the indigenous products of Great Britain.

In several parts of Europe, pearls have been found in the river mussels. In parts of Lapland, and in the great stream that runs through Jeddere, in the diocese of Christiansand, Norway, a great number of bivalves are found which often contain large and fine pearls.

At the beginning of the seventeenth century, when Norway was annexed to Denmark, the Government took the pearl fisheries of this stream into its own hands, and the finest pearls were sent to Copenhagen to be deposited in the Crown treasury. After this the produce of the fishery became so small that it did not pay the expenses, and it was abandoned.

River pearls were shown from Sweden at London in 1851; and at the last Paris Exhibition, the Queen of Sweden sent a collection of pearls obtained from the rivers of those northern regions. They were round in shape, and not wanting in the iridescent or opaline hue which is known in commerce as "orient," and gives a value to the pearl. To collect the pearls of her country is, as was observed in the report of the jurors, a pleasant pastime for a queen.

The pearl-bearing mussel is frequently met with in the brooks and rivulets of the Bavarian wold, and in the mountains of the Fichtelberge. Dr. Von Hessling, of Munich, was commissioned, some years ago, by the King of Bavaria, to make close and minute investigations into the habits of this mussel, with the view of ascertaining whether it might be propagated by artificial means. The rich collection of pearls of Bavarian origin, that was shown at the Munich Industrial Exhibition, was a sufficient evidence that the culture of the pearl in Germany may turn out a considerable branch of industry.

In the River Elster, and several other streams in Saxony, pearls are found of three kinds—the pellucid, semi-pellucid, and the seed-pearl. The following is an abstract of the value of these pearls:—

For the Years.	No. of pearls found.	Value in dollars.
1719 to 1804	11,286	10,000
1805 to 1825	3,258	2,156
1826 to 1836	1,549	893

* Total in 117 years 15,093 13,049

Before closing this paper, brief allusion may be made to the Chinese mode of forcing the formation of pearls in river mussels in some of the lakes, a few days' journey from Ningpo. They introduce small pieces of wood or baked earth into the shell, and the animal, to rid itself of the irritating substance, coats it with a pearly deposit; hence as many as eighteen or twenty pearls have thus been artificially formed in one shell. Little figures made of metal are frequently introduced, and when covered by the nacreous deposit are valued by the Chinese as charms. These figures generally represent Buddha, in the sitting posture in which that image is mostly portrayed.

THE SOCIETY OF BRITISH ARTISTS.

THE exhibition of this Society is now open, with a collection of upwards of nine hundred works in oil, water-colour, and a small proportion of sculpture. The examples contributed by members do not perhaps exceed one hundred and thirty; hence may be inferred the extreme liberality of the Society to outsiders. Of members of the Royal Academy who send pictures, there are Sir F. Grant, Mr. Millais, Mr. Redgrave, Mr. Leighton, and Mr. Richmond.

The best pictures on the walls are landscapes; and it is remarkable, that while the figure-painters seem at least to diminish in power, the landscape-painters gather force; for among the performances of the latter are some which undoubtedly must be esteemed among the best of the season.

The landscapes which will particularly impress the observer are certain grand and complete views of verdant scenery, such as is seen in no other country. There is a charm in the contemplation of minute practice; we are continually called on to praise works so constituted, but we cannot help feeling their mechanism. There is also an inexpressible charm in the contemplation of a succession of tender gradations, inasmuch that we are almost led to the conclusion that the latter are the more difficult to paint. The enthusiast is transported by the verdant compositions which are extracted from the gardens of the home counties. The Society seems this year unanimously to pronounce itself in a state of transition; and so remarkable is the state in which we find it, that it were a dereliction of duty to pass such a condition by.

Does the Society thus signalise itself because it has existed half a century, and thus pledge itself for the future? or do the members desire to show how far they are above the vulgar proverbs of the craft, by a quiet and practical reference to certain maxims of Sir Joshua Reynolds, which are too little regarded by artists generally? But to speak simply of the matter, an artist who for any number of years has dealt only in farm-stock, turns to poetic landscape and discourses enchantingly on his subject; or, it may be, one who has painted marine-scenery for a long series of years turns also to landscape, and reminds us here and there of John Constable; or he may have associated with cottage children for a quarter of a century, man and boy, but suddenly turning to quasi-fashionable society, is not wanting in the power of describing refinement. And so on through the catalogue; but the figure-painters are almost uniformly wanting to themselves and the exhibition: few of them exhibit anything remarkable. To turn, however, to the material before us, the eye is at once attracted by 'Fern-Carting—Mist clearing off, Harting Coombe, Sussex' (10), G. Cole, a landscape of great beauty; and by the same artist is also 'Hindhead, looking towards Hascombe and Leith Hill, Surrey' (528), a superb piece of landscape, excelling everything heretofore exhibited under the same name.

'William Blake, Richmond' (37), by G. Richmond, R.A., is a careful study of a boy's head; and a 'Portrait of Mrs. Markham' (73), Sir F. Grant, P.R.A., presents a lady in a riding-dress: the features have much sweetness of expression. 'Returning from Labour' (50), James Peel. The composition consists of cottages, trees, &c., very firmly painted. There are others by the same artist, as 'Canal and Aqueduct on the Usk, S. Wales' (169), &c., all of which are painted with a masterly execution, which would do justice to subjects more judiciously chosen. 'A Lock at Wallingford, on the Thames' (58), A. Clint, and 'At Benson-on-Thames' (144), with some three or four others by the same hand, differ entirely in character from what has been heretofore exhibited under this name. Mr. Clint has professed himself a painter of coast-scenery; but these are inland views, and, it must be said, much more effective than his sea-pieces. The subjects are more interesting, and they are rendered with greater force; still they are heavy from want of atmosphere and colour. 'Solitude' (59), W. H. Foster. This is a piece of river-scenery luxuriantly skirted by trees: the locality

is agreeably made out; but throughout it is deficient in harmony of colour. 'Sunday Morning' (85), R. Redgrave, R.A. An avenue shaded by trees—a favourite subject of this painter, and perhaps the best picture he ever painted. 'Gathering Ferns' (138), H. Moore. In this we see a piece of flat pasture landscape rendered with great simplicity, and evidently representing a veritable locality. Mr. Moore is an artist of varied attainments: he describes the different phases of the sea with peculiar elegance and force.

By W. Gosling is a landscape of remarkable power when we look back and consider his earlier performances. It is entitled 'Harvest-Time, at Hennerton' (149), and shows a field of corn already yielding to the sickle. The expanse of golden grain is bounded by a dense wood; and altogether the work is so much superior to others that have preceded it that this artist must be estimated among those who have greatly advanced. Mr. Woolmer is a figure-painter, and has unfortunately cast his lot in with those who make no sign of improvement. His 'Sunrise, with the Story of Leander' (160), is interpreted according to Keat's verse. The theme is ambitious and difficult; but it has not been considered so here, for the picture is, perhaps, one of the least interesting Mr. Woolmer ever exhibited. 'The Seaside' (321), E. J. Cobbett, is another healthy departure from a stereotyped manner of twenty years' duration. The scene is the sea-shore on a bright summer day, enlivened by groups of gaily-dressed visitors; the whole so different from everything that has hitherto appeared under this name that the picture, but for the catalogue, would not be ascribed to Mr. Cobbett. 'A Mountain-Torrent, Borrowdale' (282), E. A. Pettitt, shows a stream divided by rocks, and rushing wildly down a mountain-side, above and around; accompanied by strong expressions of the most tempestuous weather. Other pictures worthy of notice are, 'In the Sussex Marshes' (293), W. Luker; 'Dutch Boat running free' (295), E. Hayes; 'Fécamp—Head—finished study for a larger picture' (323), J. J. Wilson; together with others by the same hand, both sea-pieces and landscapes; the latter of which we have always preferred; although, as a rule, small and cold in colour. Round the fireplace of the south-east room are some small pictures of great merit, as 'Evening' (275), J. J. Hill; 'A Tonsorial Operation' (285), W. Hemsley; 'Sunday Morning' (274), Miss Woolmer. In continuation there are 'The Sands at Avon Wenn—North Wales' (330), T. F. Wainwright; 'Night on the Coast, near Hastings—Fishing-boats going out' (367), A. Gilbert. 'A Rustic Scene' (369), and 'Gleaners returning home' (371), both by Samuel Palmer, are in the spirit of a time long gone by, and to the least experienced observer appear skillfully composed pieces of scenery, in which the principal parts are played by heavy and towering clouds, that are injudiciously made to force themselves on the observation in precedence of all else. Remarkable also, and some with many beauties, are 'Bolton Abbey' (277), J. Syer; 'A Surrey Farm' (324), J. H. Dell; 'The Wetterhorn, from near Rosenlau' (339), A. B. Collier; 'Norham—Morning' (344), J. Peel; 'Farm-Yard' (350), J. F. Herring. But it may be observed that many so-called landscapes are only local fragments, but so well painted, that it would be more desirable to see them as complete compositions. This arises from want of fitness of parts and their arrangements as a whole, which are instantly felt even by the uneducated eye.

As already remarked, the personal compositions are inferior to the landscapes; indeed, those painters to whom year by year attention is directed are unanimously dull this season, a coincidence so striking as to be as singular as the excellence of the landscapes. 'Diamond Buckles for my Lady's Shoon' (4), J. Gow, has the merit of originality, and the male figure is well painted; 'A Roman' (370), and 'Vittoria' (514), are both by F. Leighton, R.A. The former is a profile of a man, drawn, it might be thought, after the vulgar idea of the Roman profile; but it is not so, and it does not impress the observer as the conventional

form. But in 'Vittoria,' there is such a character as interests the spectator at once in the woman's aboriginal descent. Seeing this head, and remembering the every-day presentments that are proposed to represent Roman women, it would almost appear that this figure is a reproduction of a strongly featured woman of the Sabine race. By T. Roberts is 'Little Em'ly' (90); and by J. J. Hill, perhaps the very best study he ever made—it is called 'The Ballad' (168); nor should we omit to point out 'Cattle on the Coast' (113), T. F. Wainwright; 'Moonlight on the Coast' (112), E. J. Cobbett; 'Evening' (122), J. Danby; 'Camilla' (132), C. Baxter; 'Est ce Moi?' a child admiring herself in a glass (140), by F. Morgan—but why a French title? 'Left in Charge' (143), Edwin Roberts. There are also pictures of much excellence by W. Gadsby, Wyllie, T. Heaphy, H. T. Dawson, C. Jones, Wyke Bayliss, J. Noble, James Peel, A. Corbould, J. C. Waite, T. Earl, J. Hayllar, J. C. Ward, J. Noble, J. S. Noble, A. W. Williams, A. Panton, G. A. Williams, E. H. Holder, and others.

The drawings forming the exhibition of water-colours are numerous and very various in quality. To name a few of them we may mention 'A Summer's Morning,' T. F. Wainwright; 'Moonlight on the Sea—St. Lawrence, Isle of Wight' (662), F. Slocombe; 'Fern-Gatherer' (631), Miss K. Greenaway; 'The Defeat of Chanzy at Le Mans—Loire Army' (673), P. de Katow; 'Dolce far Niente' (678), Mrs. Backhouse; 'Siege of Paris, 1871,' 'Montmartre during the Sortie of January 19th' (680), G. Durand; 'Moonlight, Swansea Bay' (679), G. S. Walters; 'An Old Bridge' (728), E. M. Wimperis; 'The Rural Postman' (721), Miss Jane Deakin; 'On the Llugwy, Capel Curig, North Wales' (730), Miss F. M. Keys; 'What's that?' (753), J. H. Barnes; 'The Jews conspire against Christ, St. Luke—a Sketch' (819), F. Huard; 'Sunset on Dartmoor' (826), T. Pyne; 'Sketches on the Coast, Oystermouth' (825), G. Sant; 'Summer Clouds' (829), E. Lewis; 'Rain coming on' (871), P. Deakin; 'The Darkness thickens' (877), H. Anelay; 'Hydrangea, and other Flowers' (893), Mrs. W. Duffield.

The exhibition is highly instructive, as showing that success does not always attend practice that illustrates the dry old maxims of Art. We hope many things from what we see here, and we also trust that what we have seen is a result of deliberate design.

COLLECTION OF PICTURES

BY PHILLIP, R.A., AND CRESWICK, R.A.,
AT SOUTH KENSINGTON.

IN anticipation of the opening of what is called the London International Exhibition of 1873 at South Kensington, there was a private view of the collection of paintings by the late J. Phillip, R.A., and the late T. Creswick, R.A., in the gallery to the west of the Royal Horticultural Gardens, on the 3rd of April. We may observe, *en passant*, that the visit may be called altogether casual, as, notwithstanding the rather heterogeneous company that filled the gallery, neither the *Art-Journal* nor some other critical periodicals that we might name received the compliment of a ticket. We suppose this to be a feature of the new management. Another feature, we conclude, is recognisable in the extremely catholic character, to use the most courteous adjective, of the collection, combined with the prevalence of what may be called the upholsterer's style of picture-hanging.

The exhibition of as numerous a collection of the works of single painters as can, on some particular occasion, be brought together, is by no means new. Not unfrequently such a display has been attempted on the death of an artist of eminence, when the unfinished contents of his studio have formed the gems, or at all events, the most attractive objects, of the collection. But when no special occasion arises for such a display, a certain care in selection is desirable. That very early, and even very inferior, pictures may be highly instructive, and therefore extremely interesting, in such exhibitions, there

can be no doubt. But in order to make them so, the chronological order of their production should be observed. To trace the growth, the maturity, and even the decadence, of a notable artist, is one of the best lessons that can be offered to his successors and admirers.

At South Kensington, however, the spirit of selection is, in this instance at least, disavowed. Anything that bears the name of either of the Academicians we have named appear to have been welcome. Thus, while there is a sense of wearisome sameness, in the repetition of every form of study and reproduction of the same subject and method, there is much which is altogether worthless in itself, and which loses its educational value from want of intelligent arrangement.

The contrast between such an *omnium gatherum* as the present, and the careful, though wide, selection of the works of such artists as Greuze and Murillo, which is to be seen at Bethnal Green, is most striking. From the latter place you come away with the sense that you have acquired an ineffaceable impression of the style and method of certain masters. From South Kensington you come with the reflection that the indiscriminate gathering of Burlington House is less wearisome than the *toujours perdrix* of the International gathering.

It is true that there are fine pictures on the walls—pictures that will repay the trouble of a visit, and as to which it is a treat to refresh the memory. One of the most interesting is the 'Early Career of Murillo,' which was painted in 1865. It is interesting not only as a good picture in itself, but as an illustration of how Phillip studied on the ground, and meditated on the style, of one of the greatest masters of his art. It is unnecessary to describe pictures that are so well known. The truth to nature of the two shovel-hatted ecclesiastics who are inspecting a small canvas handed them by the youth is unsurpassable, and the idle, gaping stare of the man on the mule is a real bit of Spain. Another picture of very high merit is 'La Gloria,' a Spanish wake. The face and figure of the mother—who has laid down her tambourine, and stepped aside from the noisy dance, in which the promotion of her child from this world to the unseen glories of a better is, in Spanish guise, celebrated—are very touching and fine. This picture dates in 1864. 'Palanda la Pava,' a Spanish courtship—in which the lover, most carefully got up, is on the outside of an iron-grated window, and the *duenna* slumbers in the shadow, while the *donna* stands half-coy, half acquiescent, in the moonlight, leaving her hand, however, in the grasp of the Cavalier—is a charming and truthful illustration of Gil Blas. Another very characteristic scene is the gossiping party around 'The Braseró,' with the priest quite at home amid the women. There are some two hundred of Phillip's pictures, and about half the number by Creswick. Time has dealt somewhat roughly with many of the latter. Such, however, is far from being the case with the beautiful landscape called 'A Place to Remember,' which is lent by Mr. G. H. Strutt. In the 'Squally Day,' No. 1432, we can almost hear the plash of the waves on the shore.

We cannot but think that the catalogue owes more to the fine paper and good printing supplied by Messrs. Johnson, than to the taste and skill of the compilers. In a collection of the works of only two artists, it is not only a mistake but an annoyance to the eye to commence every line with one or other of the same name in large type, while the subject of the picture,—the first thing as to which the catalogue is consulted,—follows, in smaller print, between turned commas, even when that title is only "Landscape;" and the date is often not given at all. The want of judgment thus displayed may seem unimportant; but the effect on the thousands who will consult the catalogue is to be regretted; as it adds to the weariness produced by the examination of a series containing many noteworthy pictures.

The Kensington Museum owes a large debt of gratitude to Mr. Barlow, A.R.A., by whose energy these pictures were got together: he has saved the Exhibition of the year from being a total and entire failure.

THE ROYAL BIRMINGHAM SOCIETY OF ARTISTS.

SPRING EXHIBITION OF WATER-COLOURS.

THIS Exhibition was opened to the public on the 26th of March. Nearly seven hundred works are contributed from the studios of the respective artists. The borrowed pictures are few in number; they include examples of Rosa Bonheur, S. Prout, Topham, W. Hunt, J. W. Hunt, A. Baker, and F. H. Henshaw; four important works by the late David Cox, up to the present time not publicly exhibited; and J. A. Pinwell's 'Gilbert à Becket's Troth.' The other loan-examples are contributed from the galleries of Sir Josiah Mason, J. Chamberlain, J. H. Nettlefold, D. Waters, W. S. Hobson, Col. Moxon, Mrs. Bullock, and Mrs. Keeling. Directly contributed by artists themselves, are pictures of greater or less excellence and interest by Birket Foster, C. J. Lewis, and Carl Haag; an important work, 'The City of Benares,' by J. L. Rowbotham; 'Venice,' by Collingwood Smith, and by J. Vivian; sea-pieces by F. W. Hayes, Elijah Walton, John Finnie's 'Shore at North Berwick,' Edwin Toovey's 'Ladram Bay,' and a fine solemn study of waves, by P. M. Feeney; picturesque representations of 'St. Maclou, Rouen,' and 'Old Carved and Painted Houses at Lannion, Brittany,' both by J. Burgess, and marred only by the bustle and obtrusion of the multiplicity of details, which therefore contrast unfavourably with a 'Market-Place at Rouen,' by L. Tesson, whose every touch tells, and whose skilful use of light and shadow places every building in proper relation to each other; while appropriate colour makes up a forcible picture. John Sherrin's 'Fruit, Flowers, and Bird's-nest,' with its grassy background, tells that William Hunt lived not in vain. S. Rayner's 'Walk, Haddon Hall,' most solemn, from the shadows cast by the overhanging trees on the crumbling steps, suggests a regret that it is entirely executed in distemper, or body-colour; which, in passing, it may be remarked is now too much employed. If the English water-colour artists of to-day have achieved brilliancy, it has been at the expense of transparency—the true charm of water-colour painting. There are also examples by Guido Bach, Fred. Tayler, E. Richardson, E. A. Pettitt, Hargitt, E. H. Corbould, Whympier, Woolnoth, Houston, &c. Miss Mutrie sends 'Roses.' There are expressive, clever heads by Constance Phillott, good landscapes by Miss S. S. Warren, and examples of Misses Coleman ('Flowers'), L. Rayner, Gertrude Martineau, Agnes MacWhirter, M. A. Browne, Mrs. W. Oliver, and Mrs. W. Duffield, &c. This brief enumeration our limited space only permits; but it will show the artistic value of the contents of the Royal Birmingham Society of Artists, as regards contributions received from artists at a distance.

Respecting local contributions, which are numerous, upwards of one hundred contributors send two hundred and fifty works. The influence of well-known collectors—their taste and discrimination proved at the sale of the contents of the galleries of Gillott, Bullock, Bagnall, Dixon, &c.—no doubt has stimulated attention to Art, and increased the number of local artists; while the actual sums realised by the sale of works by W. Muller and D. Cox have largely increased the number of local "would-be-considered patrons of Art." These concurrent circumstances, all leading in one direction, help to show why Birmingham can often command the best pictures of the year after the Royal Academy Exhibition; why its sales are always more than those of other provincial exhibitions; and how it is that artists and Art-aspirants are so numerous in the capital of the midland districts.

At the head of our notice of the works of local artists we place the name of F. H. Henshaw, whose 'In the Forest' is excellent. No other artist represents more truly and faithfully the moss-grown gnarled trunk of ancient oak, nor draws in so true relation to trunk the boldly projecting branches, or the scanty foliage yearly less luxuriant, like grey locks on the reverend

head of age, or more charming glades, or rich undergrowth of verdant grass and ferns, in shadow emerald, in sunlight golden. In 'Rushing down the Glen,' the stream, swollen with tempest, coloured with moss, darker still as it is seen under the shadow of rock and tree, rushes on, heedless of obstruction; it is real water in motion, and the shadow is shade. A third example of this artist is 'Leaping from Crag to Crag,' one of his most elaborated works, but of which a glazing or two in certain portions, to throw back the somewhat too prominent blossoms of heather and broom, would materially enhance the value. These three pictures are contributed by Colonel Moxon.

By mountain, in glen, near the torrent, where rocks are spotted with lichens, heather blooms, and ferns nestle in shadow, C. T. Burt reigns supreme: a grander landscape has not been painted by any local artist than 'Cwm Nantcol.' His 'Ford on the Arto' would have been equally good, but for a certain recklessness in the colour and manipulation of some water introduced. S. H. Baker, whose progress has been noticed by us from time to time, among a number of works exhibited, has invested 'Penmaen Pool, near Dolgelly,' with a charm natural and artistic, entitling him to a very high place among artists. The pool, and its surroundings of mountains and tree-crested promontory, seen by the light of the setting, but invisible sun, thrown down on the mirror-like calm surface of the water on which every object is reflected, form a picture full of the truest poetry of landscape-art. Every line speaks of rest, quiet, peace; there is not one jarring element to break the charm with which the thoughtful brain and the cunning hand of the artist have invested it. Harry Baker emulates in industry and skill the excellence of his able father; of six works exhibited by him, 'The Bridge on the Conway,' and the 'Dee, near Conway,' are his most finished works; but the sketch, 'Old Buildings at Barmouth,' is superior to the others as regards "light." This quality is even more apparent in the sketches by his father, the late Alfred Baker. Sorrowful mementos they are of one so full of promise, who, ere he reached manhood, accomplished more than many artists much older have done. His sketches are brilliant, and so is the more, but not too highly finished, 'Lynmouth Pier'; the boats, in various positions, are capably drawn, equally so is the vessel at anchor. J. Steeple has in his 'The Llugwy at Capel Curig,' and 'Snowdon,' produced two of the most satisfactory and pleasing examples of his pencil; the more so that there is less apparent effort visible as regards detailed working out. C. T. Radcliffe, in his 'At Hampton Lucy,' has selected a very charming subject, which a little more labour would have converted into the best landscape he has yet painted. His contributions are numerous. F. H. Harris simply needs to direct his attention to one class of subjects: there is in 'The Sands at Whitby' enough to show that an artist so able could produce better and nobler works, as he should, and ought to, do. C. R. Aston's careful drawing, good perspective, and faithful colour are seen in 'Cadgwith Cove and Village, Cornwall,' 'The Gull Rock,' and a 'Haunt of Ancient Peace'; some variety in the aspect of sky and its influences on the scenes he so skilfully reproduces would improve them.

W. H. Vernon exhibits landscapes in oil, the best of which, 'Arthog,' is so, simply because it has in it an approximate to what the other examples of his industry lack—i.e. somewhat more definition as regards the objects introduced; even in shadow there should be detail seen, and it may be suggested that even distant objects have contours more definite than are observable in this artist's works. Edwin Taylor's landscapes are always cheerful in colour, pleasing, but not by any means very true transcripts of nature: with less facility of execution, his pictures would be improved; hand rather than mind being the distinguishing feature of his works. W. T. Roden and H. T. Munns exhibit some good portraits. J. Pratt evidences progress; his most ambitious work, 'A Successful Day,' is crude in colour, disfigured with patches of pure vermilion; the flesh-colour of the trio of little Italians is not quite true, and there is a want of "abandon."

The latter peculiarity is also evident in 'The Shrimper' and 'Spring.' The artist's aim appears to be to paint figure subjects, limited in size; in order to do so successfully he must adopt a more minute style of finish. F. Hinkley has only one contribution, an 'Italian Musician' leaning against a rock on a mountain-side; very painstakingly made out, and more subdued in colour than his usual exhibited works have hitherto been. T. Worsey exhibits 'Roses,' in oil, and 'Spring Flowers,' in water-colour—excellent examples of his skill. There are some good drawings by A. E. Everitt, H. Birtles, F. Hill, J. L. and H. R. Carpenter, P. Deakins, E. & W. H. Hall, Langley, Reeves, Pilsbury, J. P. Fraser, H. T. Symonds, J. J. Hughes, and others.

Among the contributions of lady-exhibitors will be found a very exquisitely painted miniature, 'Lady Corisande,' by Miss Aston. In this work, however, she has a dangerous rival, if not something more, in the dark-haired, expressively-featured lady, painted, also on ivory, by Miss Minshull. Miss Steeple exhibits landscapes. Miss Mary Vernon, whose 'Hollyhocks' of last year we directed attention to, with an equal amount of success, on the present occasion, shows she can paint equally well 'Dead Game.' In her works there are evidences of clear perception, care, intelligence, and a hand with the power to execute; using these elements as intelligently hereafter as she is at present doing, there cannot be a doubt of her future career. Space precludes our enumerating even the names of numerous other lady-contributors.

The value of the contents of this exhibition artistically is undoubted. Financially its sales have been very considerable, amounting to £1,500 within the first week of its opening.

MR. McLEAN'S GALLERY.

THIS annual exhibition (the ninth) is now open with a collection of oil-pictures by artists generally foreign, many of them being painters of European fame, while others are men certain of making a reputation if they live, sufficiently long. Among the valuables of the collection there is one by Fortuny (114), called 'A Sudden Shower,' which shows how a religious procession has been scattered to the four winds by a sudden and very heavy shower of rain. The subject, and its manner of treatment, bespeak the very essence of originality. The incident would have occurred to very few minds of ordinary standard; and, if it did present itself, such a power of representation as we see here would have been wanting. The dispersion of the procession—the priests with their appointments—may be said to be rather serious than ridiculous; and the description of the confusion is such as to leave so much to the imagination that the catastrophe seems to be much greater than it is in reality. By a painter not extensively known to the English public is a picture called 'The Carousal,' L. Rossi, wherein figure both men and women in the wildest state of convivial excitement. It is painted with much spirit; indeed, the company is numerous, and all are moved by the same overflowing hilarity. Others among the most interesting in the collection are 'The Appointment' (7), by L. Goethales; 'The Doves' (12), Charles Chaplin, very masterly; 'Harvest-Time' (16), Schampheeler; 'Cattle Grazing' (17), S. Bakhuizen; 'The Two Friends' (18), S. Madou; 'Startled Deer' (21); Schenk, a small herd in an extensive snowy plain; they are alarmed by the approach of a man seen in the distance; 'A Fish-Market on the Dutch Coast' (28), James Webb. We have before seen a composition very like it. The market is held by a number of women, forming one solid agroupment. The colour is remarkably sweet; and perhaps greater sacrifices have been made to neatness of attire than truth warrants. 'The Outskirts of the Wood' (30), F. Ebel and E. Verboeckhoven, is a composition of sheep and wooded landscape, very like English scenery. It is not equal to other compound works that have been exhibited under the same names. 'Kissing Baby' (34), A. Jourdain, is a life-sized group, with many beauties in character and execution. Very commend-

able also are 'Landais Peasants' (43), R. Beavis; 'The Débutante' (41), A. Stevens; 'Preparing for the Feast' (47), V. Lagye; 'On the Banks of a River' (45), the Comte de Bylandt; 'On the Aran' (36), Vicat Cole, A.R.A.; 'Floating the Boat' (57), J. Israels—two of the seaside children which this artist paints with a sweetness to which very few other artists have attained. 'The Bouquet' (74), J. Van Kerisbilch, is a careful life-sized study of a lady in a semi-Oriental costume. There are also meritorious works by Vautier, Thom, G. Cole, J. B. Burgess, E. Hayes, Sir John Gilbert, Fagerlin, Levy, and others.

Among the landscapes are attractive pictures by J. Linnell; and by B. W. Leader there is an Alpine subject rendered with much spirit. By F. W. Hulme is 'A View on the Derwent,' an example of Art much more agreeable than the large tree-pictures he has been recently exhibiting. Thus, it will be seen that the English painters represented are but few. There are, however, two which head the catalogue that could not, without injustice, be voted as productions upholding the reputation of their school, being 'Lesbia and the Sparrow' (1), P. R. Morris; and 'The Halt at the Brook' (2), P. F. Poole, R.A.

The contributions in foreign landscape are generally small, but they exemplify the art of Ziem, Dupré, Roelofs, Lambinet, &c.; and if they are not among the very best of the works of these men, they contain, at least, strong suggestions of their capabilities.

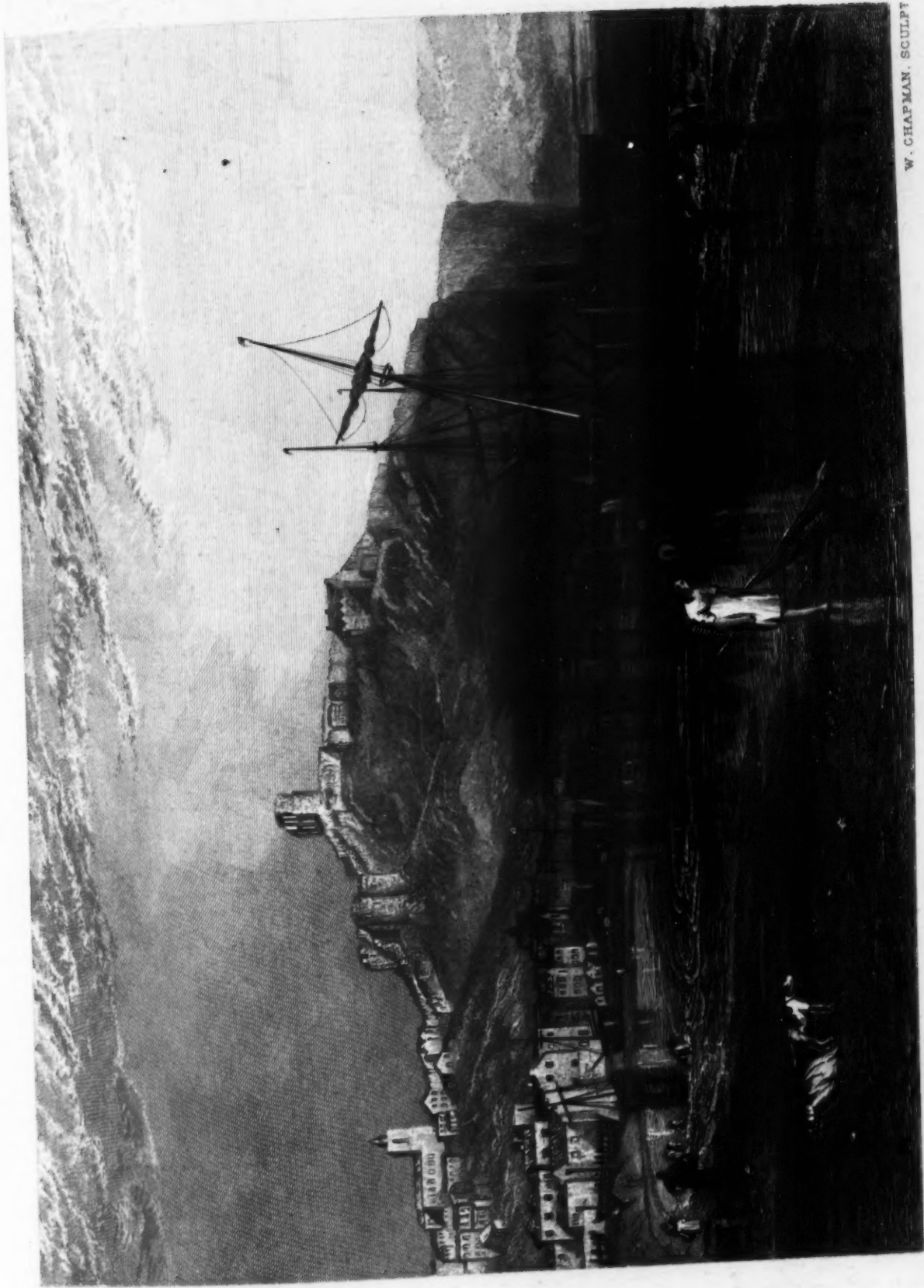
SELECTED PICTURES.

SCARBOROUGH.

J. M. W. Turner, R.A., Painter.
W. Chapman, Engraver.

THOUGH the very large number of oil-pictures painted by Turner during his long life bear indisputable evidence of his unwearied labours, their testimony would be comparatively of little weight were it not supported by the enormous mass of drawings, sketches, etchings, &c., which he left behind him. Thousands of these have become the property of the nation, and thousands more are scattered over the country, their owners cherishing them among their most valued treasures.

The engraving of Scarborough is from one of the very numerous drawings made by him in the earliest part of his life. They who know the town as it now is, a fashionable watering-place of much resort, would only recognise it, as presented in the picture, by the ancient landmarks—the ruins of the old castle, and the adjoining church. Scarborough of to-day is quite a different place from the Scarborough of half a century, or more, ago; and if it now wears a more aristocratic and showy garb, it is certainly far less picturesque than it was in the days of Turner's development of his art. He was then far more realistic in his treatment of subjects than he subsequently became, and more definite in the delineation of objects; and these qualities are quite apparent in the drawing of Scarborough, yet the poetic element is not wanting. The time is morning; the sun is rising behind the projecting cliffs, gilding the thin clouds, and lighting up the old houses on the beach and the various buildings on higher ground. The mass of shadow covering nearly the whole of the centre of the composition gives great value to all the rest by throwing back the more distant parts into their proper places, while it affords additional brightness to the sky and the sun-lit objects. The introduction of the white-clad shrimper-girl—the dog, also, partly white—and the white cloth, relieve from heaviness the extent of shadow, and give distance to the background.



W. CHAPMAN. SCULPT

J. M. W. TURNER. R.A. PINXT

SCARBOROUGH.

LONDON VENTURE & CO





THE UNIVERSAL EXHIBITION AT VIENNA.

EACH age as it is stored away in the dusty bins of history receives its appropriate label, and we think we are not wrong in our judgment in saying that the latter half of the nineteenth century will be known to posterity as the Age of Exhibitions. Nearly five *lustra* have passed since, as if by

"A wizard's rod,
A blazing roof of lucid glass
Leaped like a fountain from the grass
To meet the sun;"

and a noble conception nobly carried out became the Adam of a numerous posterity. The idea mooted by the Prince Consort at a meeting of the Society of Arts at Buckingham Palace on the 30th of June, 1849, was so daring in its originality and so vast in its horizon, that it is even now a matter of wonder how, in the brief space which intervened, the acorn thus sown could have fructified into the vigorous oak that sheltered beneath its branches the industries of the World on the 1st of May, 1851.

Of local exhibitions there had been many, not springing from "the canker of a calm world and a long peace," but originating in the troublous days of the French Revolution; for in the Year IV. (A.D. 1797) the Marquis d'Avèze, or, as he was then called, the Citoyen Avèze, considered the possibility of an aggregate display of French industries; and the Year V. (A.D. 1798) saw collected, in a modest shed on the *Champ de Mars*, the results of the first exhibition. Since that time, Parisian exhibitions, though intermittent, have been numerous under every change of government; and Vienna in 1835, our Society of Arts in 1847-8-9, and the Royal Dublin Society in successive years, have followed the example; but the first suggestion of an *International* display originated with the Prince Consort, and it was indebted for much of its success to his administrative ability. Taking the number of exhibitors in 1798 as a standpoint, it is curious to note how the idea has grown—the figures themselves tell the tale—1798, 110; 1851, 13,937, both purely *Industrial*; in the latter, the exceptions, proving the rule, being some isolated statues, such as Monti's 'Veiled Vestal,' Hiram Power's 'Greek Slave,' with some few models; 1855, 23,954—21,779 belonging to the twenty-seven industrial, and 2,175 to the three Fine Art classes; the numbers of French and foreign exhibitors being almost

coincident—French Empire 11,986, Foreign States 11,968; 1862, 28,653—26,348 in the thirty-six industrial classes, and 2,305 in the four classes of Fine Arts. In 1867, 42,217 represented the total, in eighty-nine industrial and five Fine Art classes, 1,103 being painters of all countries, including his late majesty Charles XV. of Sweden. Of the "Weltausstellung" no idea of the aggregate number can be formed, the Austrian and Hungarian alone numbering 20,000; while the German contingent is four times that of 1867.

Of the building itself, the *Faërie Palace* by the Serpentine, the story has been often told: the dilemma of the Building Committee in futile struggles against impossibilities; "the provisional nature of the building;" the brief space in which it was to be erected, and the obdurate composition of the material first proposed, that of the original gathering of the nations, the "Tower of Babel,"—brick; and we think too much ridicule was cast at the time on the proposal of "the Napoleon of Engineering," Mr. Brunel, to relieve the general flatness by a Titanic dome, composed of sheet iron, 200 feet in diameter, with 150 feet of height; it was forgotten by objectors that he never failed, and it is due to his memory to assert that the idea of '51 has become the fact of '67. At length a *Deus ex machina* arose, Mr. (Sir) Joseph Paxton.

The rough sketch on a blotting-pad was shown by him to Mr. Robert Stephenson, who intuitively seizing the idea, with native chivalry proposed to meet all comers, and lay the hasty outline before the Prince Consort himself; circumstances prevented him but Mr. Scott Russell took up the lance. Mr. Brunel, with a self-abnegation only commensurate with his courage, assisted. In ten days from the 18th of June, 1850—anniversary of a conflict *not* of peace—the elevations, sections, working-details, and specifications were carried out. On the 6th of July they appeared in the *Illustrated London News*; on the 16th were accepted; and on the 30th the contractors, Messrs. Fox (Sir Charles) and Henderson, took possession of the ground, their *pre-punctuality* (as Nelson and Charles Dickens have called it and acted up to) aiding much—with suggestions from the rival friends, Stephenson and Brunel, Sir Charles Barry and Sir William Cubitt—in the

fruition. Thus was the King of Saxony's *mot* on Chatsworth realised, "a tropical scene with a glass sky."

That first day of May, 1851, was an era in the World's history; true, though "villainous gunpowder" was conspicuous by its absence, it did not lead, as many fondly hoped, to a time when we might realise Sir Edwin Landseer's picture of 'Peace,' or the Laureate's words—

"Till the war-drum throbbed no longer and the battle-flags were furled
In the Parliament of man, the Federation of the world;"

yet it set an example which the nations have not been slow to follow; and as the "Great Captain" walked through it on his eighty-second birthday, he must have remembered how thirty-six years before he prepared his army for a duel *à outrance*; and so come nearer to our minds the kindly words (written on the event) by the bright and genial critic, Jules Janin, "Les champs de bataille sont derrière nous, il n'y a devant que les champs de labeur. Le Palais de Cristal a masqué la vue de Waterloo." True, since then have been the Alma, Inkermann, Balaclava, Magenta, Sadowa, and last of all Sedan; but these would have arrived *without* a World's Congress; and the triumphs of peace yet outlive the evanescent glories of war. It is our regret that we must say *fuereunt* to the peaceful allies of 1851; the Prince, its founder; the gifted architect; the able engineers; the "Great Captain;" and our ally, "leal and true," who rests in English earth.

On the 24th of December, 1853, the Emperor Napoléon signed a decree appointing commissioners, with Prince Napoléon as President, for an *Exposition Universelle*, to be held in Paris in 1855; not alone an industrial congress, but an international display of Arts; this "crowning of the edifice" originating with the Empress Eugénie; the site of the principal building, the Palais de l'Industrie, to be in the Carré Marigny. On the left of the main avenue of the Champs Elysées, south of this, parallel to the Quai de la Conférence, was the machinery *annexe*, extending three-quarters of a mile, from the Place de la Concorde to the Pont de l'Alma: the Palais des Beaux Arts constituting a separate building in the Avenue Montaigne. Many modifications were made in the original plans: among others, a rotunda, styled the Panorama, being set apart for the display of the crown-jewels, and the products of the imperial works of Sèvres and the Gobelins; and a covered passage crossing the Cours la Reine, connecting the main building and the *annexe*. The occupation of the Carré Marigny was not accomplished without strenuous opposition, recalling Lord Brougham's philippics, in 1851, against "closing the lungs of London," and Colonel Sibthorp's successful defence of the dispossessed hamadryads in Hyde Park, a success, as all will remember, resulting in the architectural triumph of the transept built over the elms that still stand to mark the site of the first "World's Fair."

The 1st of May, 1855, was appointed for the opening; but, as the time drew near,



Medal: the Emperor.

chaos reigned so supreme in every department that the opening ceremony was unavoidably postponed to the 15th, still too soon, as the agricultural department was



Medal for the Fine Arts.

not fit to receive the public till the 5th of June; the *annexe* till the 10th; and the Panorama and junction gallery until the 30th. Once fully opened, however, the



The Medal for Merit.

exhibition was a success, deriving a prestige from the visit of her Majesty and the Prince

Consort, on August 24th; the main building of stone and iron reflecting credit, especially externally, on the architects, MM. Viel and Desjardins. The main interest, however, was centred in the Fine Arts department, for the first time bringing the French nation face to face with the English school, in the works of Creswick, Danby, Frith, Landseer, Leslie, Maclise, Millais, Mulready, D. Roberts, Stanfield, and others.

The history of the International Exhibition of 1862 is almost too recent to need enlarging on; how, thanks to the administrative genius of its originator, that of 1851 was a financial success; how land was purchased with the surplus funds, aided by a Parliamentary grant; and how an impetus had been given to industry, surpassing in progress any decade in the World's history whether

"In the march of mind,
In the steamship, in the railway, in the thoughts that
shake mankind."

The Prince died, but his work survived; and another 1st of May saw another meeting, not only of the industries, but of the Arts, exceeding in richness and extent all previous efforts. Only in one point had we retrograded, the building æsthetically ranking very far indeed below the high standard set by its great exemplar, and boasting perfection but in one branch—the superb picture-galleries, as yet without their equal. But with 1867 came a greater bathos, the building, described by the Imperial Commission as "An area with two main entrances. Manufactures and products of cognate natures to be arranged in concentric bands, with a garden in the middle. The different nationalities to intersect the bands by transepts, or avenues, radiating from the centre," possessing neither external grandeur, nor internal *coup d'œil*, having but the one merit of serving its purpose; to Prince Napoléon belonged the idea, the execution being intrusted to the chief architect, M. Aldrophe. The park, with its varied buildings, mosques, churches, kiosks, Swiss chalets, Swedish houses, Russian cottages, and light-houses, as a mere show, formed the great attraction. Its site, however, was historic: there on that Champ de Mars, on July 14, 1790, on a new altar, had Louis XVI. taken oaths to a new constitution, and the cannons roared as the *Fête de la Fédération* was an accomplished fact; there, as Lamartine said to the excited mob in 1848 at the Hôtel de Ville, had the "Red flag, streaming with a nation's blood, made its sanguinary circuit;" there, in 1798, had the Marquis d'Avèze and M. François de Neufchâteau inaugurated the first exhibition of manufactures; there, re-christened the Champ de Mai, had Napoléon, on another altar, sworn to a new code but six weeks before his sun set on Mont St. Jean:

"Demain c'est le sapin du trône,
Aujourd'hui c'en est le velours."

Around it had the legions of France defiled before Jena, Moscow, and Waterloo; there had the Allies held their reviews; and there, on the 10th of May, 1850, had the Gallic Cock been again supplanted by the Eagle

of the Napoléons; now all the sovereigns of Europe met as their host, ally, and friend, the nephew of the Exile of Saint Helena.

In the four great exhibitions Austria had prominently asserted herself: her magnificent displays both in *our* "World's Fairs" and the Paris Congresses being remarkable (even in those contests of enterprise and intellect), both Kaiser and people exerting themselves to the utmost to uphold the *prestige* of the great Eastern Empire. This public spirit deserves all the more recognition when the disadvantages under which she laboured on each occasion are taken into consideration: in 1851, while the empire was yet heaving from the throes of a national earthquake, which at one time threatened the integrity of the State; in 1862, with provinces ceded and resources crippled, after a brave but ineffectual struggle against the united forces of France and Italy; and again in 1867, when her wounds were yet bleeding from the hard-fought field of Sadowa.

Still, considering these exertions as but tentative, she bided her time, till, under happier auspices, it was in her power to develop her full strength, and invite the nations to a friendly conflict in her own historic capital. In 1857, it had at one time been proposed to follow the examples of London and Paris, but the political future was too doubtful, and the event was indefinitely postponed to a more peaceful season. That time is now at hand; for the 1st of May will witness a display of Art and industry as yet unequalled, and in all probability never to be surpassed, the results of which it is impossible to over-estimate; the completeness equally impossible to over-praise.

Although the project of the "Universal Exhibition" was only inaugurated at the meeting of the Imperial Academy of Sciences in Vienna on the 17th of September, 1871, there is, no doubt, in fact, internal evidence to prove, that a display of manufactures, if not of Arts, had been long meditated, which though possibly not international, was yet on a more extended scale than had up to that time been attempted; for the design, enlarged, modified, and improved of the present "Weltausstellung," dates back to the year 1845: the conception of the architects of the Vienna Opera House, the late Herren Siccardsburg and Von der Nüll. These plans, traced out some quarter of a century since, were not in all respects on a level with the requirements of the age. Still the germ of the idea was there, and, as Sir Joseph Paxton was indebted to Messrs. (Sir W.) Cubitt, Scott Russell, Stephenson, and Brunel for many invaluable suggestions for the fairy structure of 1851, so we, while we render all credit to Herr Carl Hasenauer for ingenuity and talent, must also pay homage to genius in advance of its day.

The plan of the building has been alternately described as "herring-bone," "grid-iron," after the fashion of the Escorial, to say nothing of other similar poetical comparisons: we, *faute de mieux*, would rather

compare it to a prolonged "gaufre," as the "herring-bone" comparison would im-



The Medal for Taste.

ply *acute* angles; the "gridiron," a series of naves; whereas the "gaufre" proper consists simply of one line crossed by others, in fine, a nave and transepts. This, in a



The Medal for Co-operation.

utilitarian point of view, left nothing to be desired, as each transept could be provided with its own means of outlet, avoiding that weary pilgrimage to the door at the ex-



The Medal for Progress.

tremity of the building, that *mauvais quart d'heure*, when visitors wander aimlessly, and



Tiaras and Cross of Emeralds and Diamonds : Hancocks & Co.

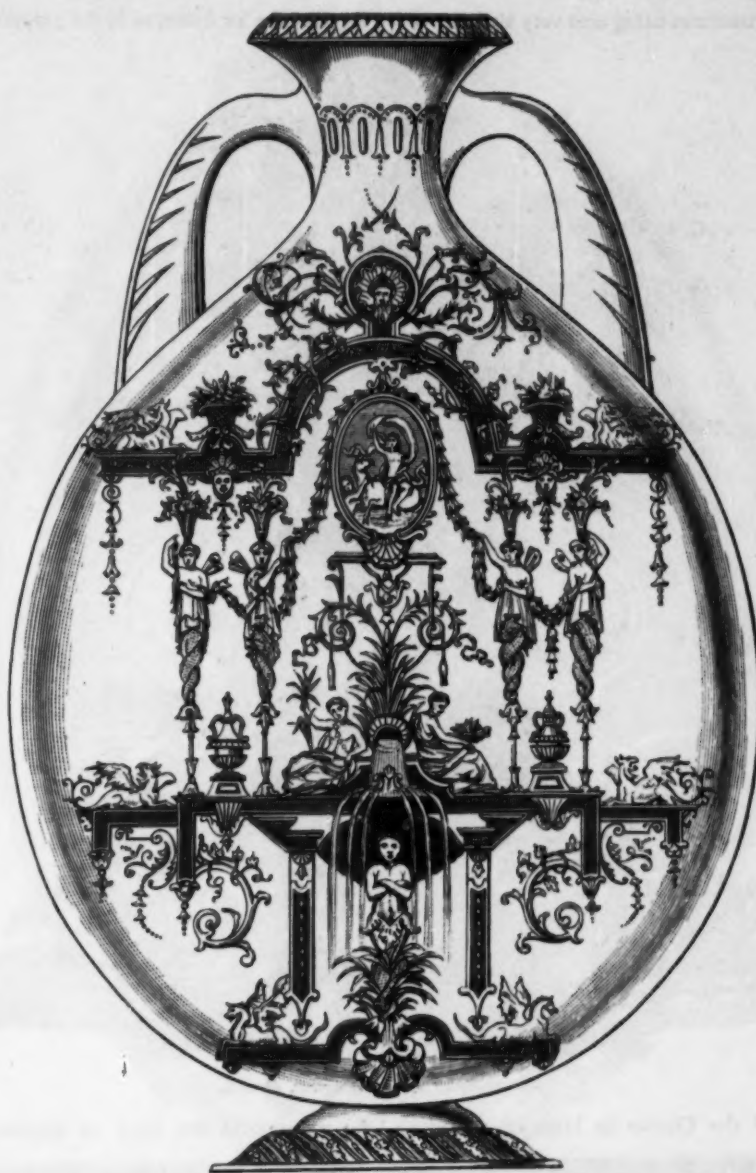
"All the place is dark,
And all the chambers emptied of de-
light ;"

that dread of passing the night amidst trophies of industry and dusty machinery, which many must recall as the "tonic" that neutralised the sweets of their excursion. Something still more was wanting—the eye had yet to be contented ; and from 1851 down, as we have already said, that æsthetic longing was unsatisfied ; 1862 being externally a failure, though, in some respects, internally a success ; 1867, compared irreverently to a "fish-kettle," a failure throughout, not even providing a space for the award of medals, but compelled to entrench on the older "Palais d'Industrie," in the Champs Elysées, for the occasion ; and the designs of the "Weltausstellung," admirable as they were in most respects, did not comply with two requirements : architecturally, the structure was monotonous ; practically, it provided no large covered structure for state-ceremonies. To supply these defects, a central building was decided on ; but the suggestive Baron von Schwarz-Senborn, Consul-General for Austria in Paris, was at that time unfortunately "a besieged resident" in the beleaguered city. On his release, with his accustomed energy, he called to his councils Mr. Scott Russell, whose ideas concerning domes he had first learned in the year 1851, when, as the Chevalier Schwarz, he was employed as chief Austrian Commissioner in the first exhibition. The ideas of Mr. Scott Russell, worthy coadjutor of Mr. Brunel, were colossal : he proposed to erect a dome 800 feet in diameter ; but as neither time nor money could be spared for so Brobdingnagian a scheme, the first thought was reduced one-half ; and that our readers may realise the immensity even of this, we give a relative comparison of the great domes of the world, and greatest spans covered by any roof :—St. Paul's Cathedral, 34.13 mètres—110 ft. ; St. Peter's, 47.83 mètres—152 ft. ; the dome of the 1862 Exhibition, 48.76 mètres—159 ft. ; the roof of St. Pancras Station, 240 ft. ; while

the diameter of the Vienna cupola is the unprecedented span of 100.18 mètres, or 354 ft. For the better understanding of these figures we shall take a familiar example—the magnificent Reading-room of the British Museum: the walls of this building are 30 ft. high; from these springs the dome, 140 ft. in diameter, the total height being 106 ft.; whereas the girders of the Vienna cupola start from a ring 80 ft. above the ground, the total external height being close on 300 ft.

At the point where it narrows to 100 ft. diameter, a cylindrical lantern, 40 ft. in height, is constructed, which will contain the windows for lighting the interior; from the roof of this will spring a second iron cone, surmounted by an enormous crown, richly gilt, with the jewels imitated in coloured glass, an exact copy of the imperial crown in the Schatz-Kammer, of which it may be well said, "*finis coronat opus.*"

We will now revert to the Exhibition—its origin, aims, and ends. At the inaugural meeting in 1871, the Arch-Duke Rainer said "that two decades had elapsed since Prince Albert, to whom civilisation is so much indebted, first suggested those peaceful contests of nations in Arts and Industry 'which are designated by the expression 'International Exhibitions,' and which may not be inappropriately compared to the Olympiads of the ancients." The programme of the "Weltausstellung" contains many new features, its aim being not only "to represent the present state of modern civilisation, and the entire sphere of national economy, and to promote its further development and progress," but to be retrospective, and trace back the industrial, intellectual, scientific, and artistic progress of the race, from the flint weapons of the drift, dating from pre-historic days, faintly sketched out in the Paris Show of 1867, to the glories of Raffaele, and the "resonant steam eagle" of Watt. The entire scheme is so comprehensive that it may fairly be considered exhaustive; as it is only after close study of the multifarious details that one is enabled to gain even a slight idea of the labours, and do justice to the administrative ability, of its Director-General, Baron Wilhelm von Schwarz-Senborn, who may not inaptly be termed the Moltke of Peace. In all international displays he has rendered signal service; as Austrian Commissioner in 1851, 1855, and 1862; as Consul-General for Austria in Paris in 1867, and as the head and front of the *Exposition Maritime* at Havre in 1868. Thus his appointment as Director-General of the "Weltausstellung" is not only a recognition of services performed, but a signal instance, to use Lord Palmerston's phrase, of "the square man in the square hole;" his experience being utilised not only in every administrative detail, but manifesting itself even more markedly in the varied structures now massed together in the Prater. Thus in the separate buildings for Industry, Arts, and Mechanics, we recognise an improved version of 1855, the site and relative positions of



Vase of Engraved Crystal Glass: Copeland.



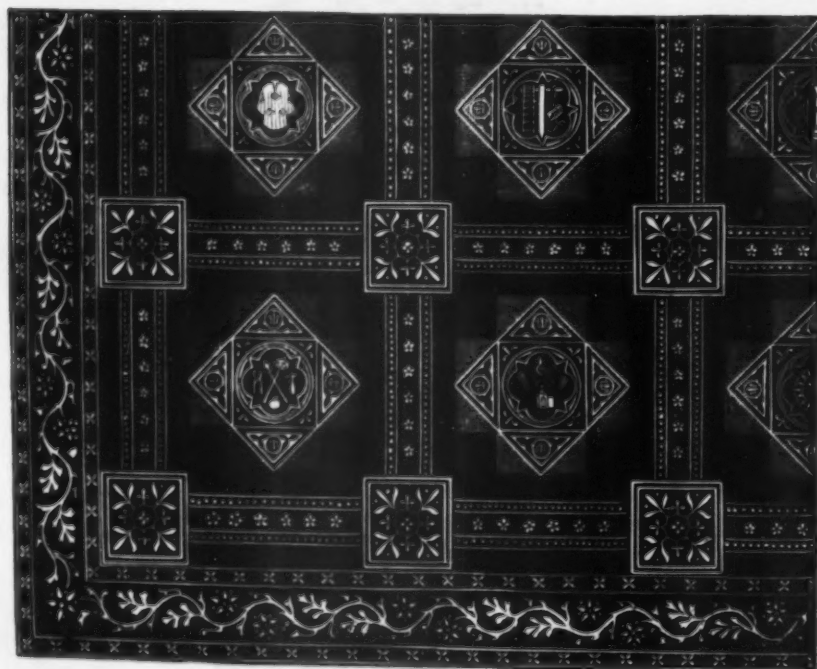
Figures in Statuary Porcelain: Copeland.

the structures being also very similar, reading Danube for Seine, as in the grounds we



Testimonial: Sy & Wagner, Berlin.

recall the Champ de Mars of 1867. In the programme the cycle of industry is



Tiles: R. Minton Taylor.

complete, every nation, from the United States to far Cathay, contributing its

quota; mines, forests, agriculture, and mechanics being represented in all their multitudinous ramifications, from crude products to the most perfect specimens of human ingenuity; the social life of the nations will be shown, from the cottage of the workman upward, till it culminates in the Palace of the Padishah; while the arts of war will be set up side by side with all the appliances that modern science has perfected to mitigate their horrors. It is, however, in our peculiar province—that of the Fine Arts—that a marked advance over all previous exhibitions is prominently shown; thus, not only will there be a gallery of Fine Arts, filled with the choicest productions of all the modern schools—Munich alone contributing no fewer than six hundred works of Art—but an “Exposition des Musées” will contain the choicest treasures of London, Rome, Paris, St. Petersburg, Copenhagen, Berlin, and Moscow; and an “Exposition des Amateurs,” the priceless gems, pictorial and ceramic, bronze, *faience*, and sculpture, collected by wealthy amateurs in every city of the globe. The Sultan, too, in a special building will display for the first time to the eyes of the “giaour” the wealth of jewels belonging to the Imperial Scimitar; and his great vassal, the Khedivé, in another palace, will unearth the treasures of “Old Nile,” ransacked from the tombs of the kings at Thebes, and arranged under the personal supervision of the great Egyptologist, M. Mariette. Nor does the mighty scheme even halt here, but horse and cattle-shows will cast into the shade our efforts in 1862 at Battersea, and those of the late Emperor’s in 1867 on the Isle de Billancourt. For all these Vienna furnishes an unequalled site in her magnificent Prater, the private domain of the Emperor. This superb park, styled by Mr. Scott Russell “the Windsor Park of Vienna,” in its Haupt Allée, combines the characteristics of Longchamps and Rotten Row; there the Magyar magnate, or Bohemian prince, may be seen with his hussar or jäger, gorgeous in dolman and kalpac; the Moldavian Boyard displays his almost barbaric splendour; the Imperial State coach and the “nieselwagen,” filled with Viennese *bourgeois*, mingle with the equipages of the Liechtensteins; the Esterhazys and the Schwarzenbergs pass in a long procession under the shade of oaks, chestnuts, acacias, and wide-branching Lombardy poplars: while the *plebs* near at hand have their Victoria Park in the Wurstelprater, with its shows and swings, its foaming flagons of *bock bier*, and portentous sausages. Beyond all this there stretches for miles a wide vista of forest, oaks, and fertile lawns.

Here, on the north side of the Haupt Allée, inclining on the west to the Wurstelprater, is located the “Weltausstellung,” to which the eyes of all Europe is at this moment turned. Here the central building, with its nave, nearly 3,000 ft. in length; its thirty-two transepts, with their garden-courts; its mighty cupola; the Machinery Hall, with its moving mass of metal, nearly

a mile from end to end; the two Agricultural Halls, the Fine Arts Gallery, the Expositions des Musées and Des Amateurs; the pavilions of the Sultan, the Khedivé, and Prince Schwarzenberg; the Breweries of Liesing and of Dreher; the pavilions of the Emperor and the juries; the barracks of the 1,600 engineers; the special printing-offices of the *New Free Press*;—all find ample space and verge enough with some square miles of garden, with *bassins* and *bosquets*, with buildings of every possible variety;—all present an aggregate of attractions of which the Viennese may well be proud, realised at an expense of sixteen millions of florins, or one million six hundred thousand pounds. The outlay has been lavish, but the results are superb, and their influence we trust may be permanent.

We have already stated that the experience of Baron Von Schwarz-Senborn had suggested many alterations and remedied many defects of previous exhibitions. Thus in the present gathering the entire space is on the ground-floor, there being no galleries; this, in the Fine Arts department, removing, with the precautions that are taken and the unlimited water supply that exists, all the dangers inseparable from the connection with machinery and industrial courts. One feature is throughout paramount, each country will have its industrial, mechanical, and agricultural products in close contiguity, in place of being scattered broadcast over the entire surface of the Exhibition—a result not attained without much consideration and vast trouble. The arrangement of the countries is also excellent, Japan and China occupying the extreme east, and the United States and Great Britain the extreme west of the great structure; whereas in the Crystal Palace of 1851 the transept was, as the *Times* termed it, by a bold stroke of fancy, considered as the Equatorial Line, all the tropical and semi-tropical States being massed around it. In the present, in the case of two countries being the same distance, east or west, of a given meridian, the one which lies most to the north on the face of the globe occupies the transept and part of the nave on the western side of the axis, and *vice-versâ*. This, though sometimes unavoidably disregarded, does not in the least affect the general carrying out of the system.

We shall now speak briefly of the engineering difficulties resulting from the site. The Prater being originally formed by the overflow of the Danube, is alluvial, consisting for the most part of alternate layers of loose sand and gravel. Thus it was determined that the heavy walls of the nave and such buildings as were destined to be permanent—for instance, the grand entrances and the ring aisle surrounding the Rotunda—should *not* be built on piles, but on a solid concrete foundation. All the smaller transepts, together with the buildings which form the central and flanking façades, together with the flooring of the entire palace, being founded on piles. But to give due importance to the In-



Clock-stand; Style, Henry Deux: Minton & Co.



Flower-bearers: Minton & Co.

dustry Palace, it was determined that it should stand on a terrace elevated about two feet above the general level of the park. This end was attained by driving piles till their heads stood at the required level above the ground, and filling in the interstices with gravel from the new bed of the Danube. The operations for the elevation of the ring supporting the roof of the cupola, were unique; this iron box-ring, measuring 1,100 feet in circumference, which ties together the thirty-two columns carrying the whole, weighs no less than 650 tons, and, as it had to be put together on the ground, on a bed of concrete made for the occasion, the raising of such a colossal weight to a height of 80 ft., is, in a technical point of view, a new and important event in the history of mechanical science, by which alone a lasting importance will ever attach to the greatest dome in the world. The *modus operandi* was as follows:—Upon each of the thirty-two foundations a strong timber structure 20 ft. high was erected, bearing two capstans, in which were inserted two enormous screws, fitting in the projecting ends of the central ribs over each pillar. By turning these sixty-four screws simultaneously, with only two men at each capstan, the whole was lifted up, and when it attained the height of 20 ft., the set of thirty-two upper lengths were attached to it, and so on for each 20 ft., till the entire height of 80 ft. had been joined, when the fourth or lower tiers of columns were fixed in their places: thus the columns hung like monster stalactites, increasing the total weight at each successive, until the final, stage. The process by which the iron girders bearing the roof were raised to their places was also singularly complicated in its operation: firstly, a scaffold, 180 ft. high, was built up; and, as each girder weighs 15 tons, and two had always to be raised simultaneously to their places, first at right angles, and then diagonally till they reached their bed on the great iron ring to which they are bolted, the greatest precautions were taken to ensure the strength of the structure, not less than 55,000 cubic feet of wood and 50 tons of nails being employed in its composition.

All now has been happily accomplished, and Mr. Scott Russell's theory asserts itself as an established fact. Six galleries, two internal and two external, are provided for those with Alpine proclivities: two at about the height of 80 ft.; the others at the base of each cone. From the two upper ones a superb panorama will be spread before the spectator. Immediately below lie the entire series of palaces and gardens; the Praters, Oberer and Unterer; the suburb of Leopoldstadt; the lines of railway Nordbahn and Stratsbahn; the Heustadel Wasser; the "Kaiserstadt" itself with its glacis, the inmost core of the city surrounded by its broad green ring, like a bouquet of white flowers in a wreath of ferns; St. Stephens, with its mighty spire and roof, on which the double-headed eagle of Austria keeps constant guard; the blue rolling Danube spreading out to the distant sea; the high

roads to Bohemia, Germany, and Hungary, till the glorious landscape fades away in the misty blue of the first Carpathian range, and the lovely Styrian Alps. Proud as the Viennese are of their old bulwark of Europe against the Moslems—for no later than the beginning of the eighteenth century the Osman wave of conquest was swept away from Europe by the Austrian armies at Peterwarden and Belgrad, under "our good prince Eugene," brave companion in arms of our Marlborough—they will never have occasion to be prouder than when the summer of 1873 sees all the potentates of the earth the guests of the Emperor-King. And liberal as the supplies have been for the execution of the project, the Austrians and Hungarians have not forgotten the duties of hospitality, but have voted £100,000 that their imperial and Royal master may worthily entertain his honoured guests. Everywhere throughout the globe is the greatest interest shown; the Czar of all the Russias sends a general, an admiral, and a councillor of state, with unlimited credit, to do justice to Russian interests. The German Emperor is equally profuse. France has voted, despite war indemnities, a total of £68,000 to defray expenses; Switzerland, £16,000; and the Roumanian and British Governments, £6,000 each; a sum which demands the wider recognition when the political insignificance of these two last countries is taken into consideration! The British Commission, with the Prince of Wales as its president, has worked indefatigably, undeterred by the magnitude of the sum at its disposal; the Prince displaying much of the administrative ability of his father, and concerning himself almost daily with the executive work of the Royal Commission.

Nor will the importance of the structures end with the close of the Exhibition: the Machinery Hall will be converted into a custom-house; the great Rotunda become a corn-market, large enough even to accommodate the traffic borne upwards by the river on whose shore it stands; while Austria, emancipated from the dead weight of her German connection, will re-assume her rightful position as the great eastern State and frontier guard of Europe, and a new Vienna, of wider commercial importance, assert itself on the banks of a new Danube. In the years to come, should peace reign, America will invite the nations to her exhibition at Philadelphia, in 1876; and, beyond all doubt, Berlin and St. Petersburg will follow the example, and sustain the right of our half of the nineteenth century to the distinctive appellation of "The Age of Exhibitions." In future numbers we shall enter, as is our wont, into the history of the Arts, as applied to the manufactures represented at Vienna; and in special articles continue the course which it has been our privilege to follow, since the first "World's Fair" in 1851 to the present "Weltausstellung," during a period distinguished as much for great events cut by the sword on the tablet of history, as by great achievements wrought by the mind in the more peaceful strifes we chronicle.

THE ENGRAVINGS

Given with this part of the Report of the Exhibition at Vienna comprise examples of the works of Messrs. Hancocks, jewellers; Messrs. Copeland, manufacturers of porcelain; Messrs. Sy and Wagner, goldsmiths, of Berlin; Mr. Minton Taylor, manufacturer of encaustic tiles; and Messrs. Minton, manufacturers of porcelain. The letterpress consists principally of a description of the huge building that contains the contributions of "all Nations." Of this structure we give a plate conveying an admirable idea of its mighty cupola. We also engrave the medals that will be eventually distributed.

That FOR PROGRESS is destined for exhibitors "who have furnished proofs of considerable progress over similar products shown at former Universal Exhibitions, by new inventions, introduction of new materials and contrivances."

That FOR MERIT "will be awarded to exhibitors who support their claims by the goodness and perfection of their work, the extent of production, the opening of new markets, the employment of improved tools and machinery, and the cheapness of the product."

That for FINE ART will be presented to those who contribute excellent and important works of the higher order of Art.

That for TASTE "will be awarded to exhibitors of articles of industry prominently manufactured where the forms and colours are to be appreciated in the first line."

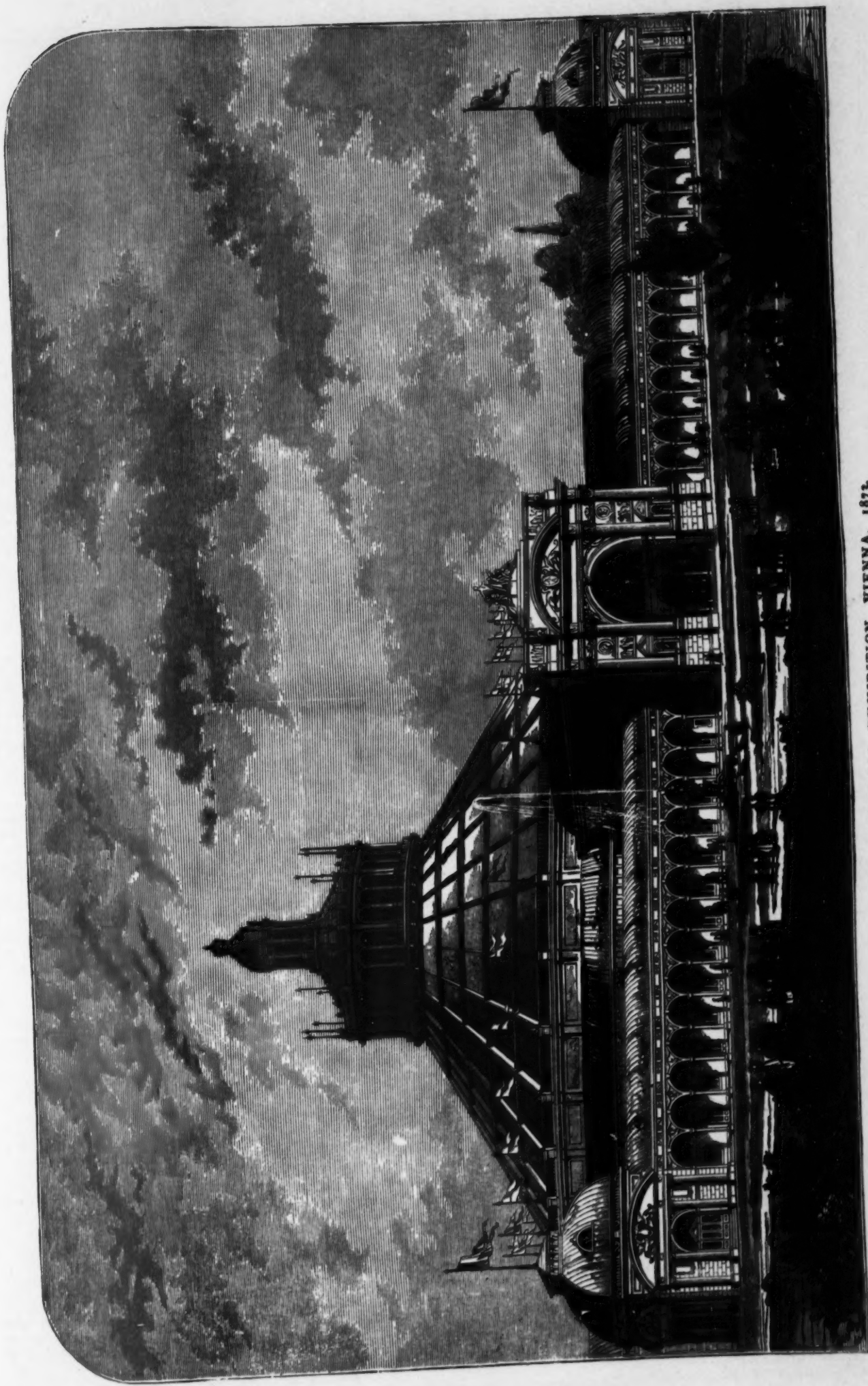
That for CO-OPERATION "is destined for individuals who will be designated by the exhibitors as managers of manufactories, foremen, drawers of patterns, model-makers or assistant workmen, for the substantial part they have taken in the excellence of the produce or in the increase of the sale."

Besides these, there is THE DIPLOMA OF HONOUR. It "will bear the character of a peculiar distinction for eminent merit in the domain of science, its applications to the education of the people and the advancement of the intellectual and material welfare of man."

The number of diplomas and medals to be distributed is not stated: that will naturally and necessarily depend on the number of contributors. It will be seen, however, that nearly every class of "aids" will be recognised, acknowledged, and recompensed.

Of the other subjects engraved in this Part of the *Art-Journal* it is not requisite to say much; they will be noticed, in due course, under the heads to which they belong. Attention should, nevertheless, be directed to the very beautiful work of Messrs. MINTON—the clock, thermometer, &c.—a most exquisite imitation of the style known as "Henri Deux," by far the best production of its class that has been produced in modern times. As a work, very opposite in character, but of exceeding merit, we may associate with it the engraved crystal-glass vase, exhibited by Messrs. Copeland: nothing so entirely excellent has been produced in this country—perhaps not in any other. It is designed and executed by M. Paul Oppitz; it occupied his mind and hand during a period of 243 days: and will be considered a triumph of patience, skill, and artistic ingenuity. The design was "arranged" by Mr. J. Jones, one of the artists of the firm. We engrave also two statuettes from models by the sculptor, Joseph Durham, A.R.A. Messrs. Sy and Wagner, of Berlin, rank among the most famous goldsmiths of the Continent; the object we engrave in this Part is one of the many "testimonials" for the production of which they are celebrated. Mr. Minton Taylor enables us to engrave one of his specimens of tiles—for halls, conservatories, and so forth. They are of universally admitted merit, and will uphold the fame of England in that department of Art. British jewellers will be represented by Messrs. Hancocks: that is to be regretted; jewellers have somewhat unaccountably held back; but the works of this eminent firm will, notwithstanding, do much to extend our renown.

In the pages issued monthly we shall endeavour to represent a large proportion of the most eminent of the contributors of Art-manufacture, giving due prominence to those of Great Britain.



THE UNIVERSAL EXHIBITION, VIENNA, 1873



ROYAL DIORAMA OF SCOTLAND.

THE selection of views now exhibited at the Egyptian Hall, under the above name, is the most judicious and comprehensive as Scottish scenery that has ever been brought before the public, accompanied as it is by a performance of music which claims a place in Scottish story, as celebrating men and places famous in heroic narrative. No country in Europe presents to the painter and the lover of the picturesque such a diversity of feature as Scotland. Edinburgh, with her monuments and ancient mementoes, challenges the historical study of a lifetime; while Glasgow, with its miles of quays, presents herself only as a great mercantile capital. The views are numerous and comprehend all the points of interest. That of Edinburgh shows us the city from the Calton Hill, looking straight down Prince's Street; to the right and left of which we see the Register Office, the Castle, Heriot's Hospital, and indeed every object of importance included in the vast area. The Tron-gate, Glasgow, offers a very different aspect from the street-scenery of Edinburgh, which is studded with memorials of the past. Trongate and Argyll Street, to those travellers who have not visited this part of the United Kingdom, will call forth lively remembrances of many of the characters in Scott's novels, as Bailie Nicol Jarvie, and others. Indeed, so judiciously have the views been selected, that there is not one that does not leave a vivid impression on the memory. Linked commercially with Glasgow, we have Paisley, so celebrated for its manufacture of shawls and cotton thread; and then Greenock, of which an interesting view is given. And how are Loch Lomond and dark Loch-na-Garr to be compared? the former like an unreal scene in an Eastern tale, and the latter lying beneath the shadows of the monarch of the Dee-side mountains as black as ink, and thence not less like the creation of the enchanter's wand. Of the majestic ruins pictured in the series, Melrose Abbey is the most impressive; then, very different in character, are the remains of the Palace of Linlithgow, and the yet more romantic ruin of Roslin Chapel, where twenty barons of St. Clair lie buried in their armour, without any coffin. And of the habitable edifices, there is Inverary Castle, the famous seat of the Argyll family, and held by them for five hundred years; also Holyrood Palace, renowned for many incidents which figure prominently in Scottish history. And this brings us to Balmoral Castle, the view of which, with the surrounding domain, is the most satisfactory we have seen of the Queen's Highland home. The view also of Abbotsford is more comprehensive, as showing the bright and silvery Tweed, with the ford which gives the place its name. But we reverence the locality the more when we remember Sir Walter Scott's own words: "My heart clings to the place I have created; there is scarce a tree in it that does not owe to me its being." And there are yet to be named Loch Awe, the Land o' Burns, Dumfries, the Corra Linn, the Pass of Glencoe, and other places all equally famous for picturesque beauty. The vocalists, Miss Ellen Macdonald and Miss Jeannie Campbell, acquitted themselves most effectively in the songs allotted to them, as "Caller Herrin," "The Auld Scotch Songs," and in the duet of "Huntingtower," sung by one of the ladies with Mr. Mac-lagan, into which was thrown all the pathos

of which the music and words are susceptible. Of Mr. Mac-lagan's harp-imitation there can be but one opinion—it is one of the most ingeniously and absurdly clever performances that can possibly be conceived; and is delivered with so much of the music of the string that the hearer cannot be persuaded that a talent which could attain to such a degree of excellence, could not fail by careful practice to perfect the unique performance, which is already so attractive as to incite the desire that it should be perfect.

It will be understood that the views generally are of the kind called dioramic; yet, as a whole both pictures and music will be pronounced among the most pleasing that have certainly of late been opened to the public.

FAMOUS JEWELS.*

IN the concluding paragraph of the preceding paper it was remarked that "Dr. Rock says no doubt Wolvin was an Anglo-Saxon." In that language *Wol* means "wretched" or "lowly," and *win* a "scholar" or "follower;" thus Wolvin means "lowly follower." The learned doctor says that he knew a labourer's family named Wolvin in the neighbourhood of Alton, Staffordshire, and the name is common in Herefordshire. No Italian would think of writing *Phaber* for *Faber*. The Anglo-Saxons, on the other hand, frequently wrote *ph* for *f*. The enamel heads on the altar at Milan are identically the same in workmanship as the Alfred jewel before mentioned. The Italians of that period were totally unacquainted with the process. A long oval topaz is inscribed $\Sigma\Delta\text{I}\text{B}\text{I}\text{B}\text{V}\text{T}\text{O}\text{V}$, which Mr. King says can only be interpreted as the votive offering of Riada, some Lombard contributor to its construction in the ninth century.

The Chelles chalice, attributed to St. Elvi, was, up to the time of the real Revolution, preserved in the abbey of Chelles, founded, in 662, by Bathilda, queen of Clovis II. Charlemagne gave to the twenty-two abbeys which he founded each a reliquary effecting the form of one of the twenty-two letters of the alphabet then in use. One of these given by him to the ancient abbey of Conques was exhibited at the Paris Exhibition. The groundwork is of silver parcel gilt, encrusted with fine stones, antique gems, and filigree work of great elegance of design, and also ornamented with fine enamels, perhaps the work of Byzantine workmen, and mounted in France.

The cup of the Ptolemies, a two-handled vase, $4\frac{1}{2}$ inches high, and $15\frac{1}{2}$ inches in circumference, of imitation agate (like the Portland Vase), was executed for Ptolemy XI., surnamed Dionysos. After its presentation in the ninth century by Charles the Simple to the Abbey of St. Denys, it was used to hold the consecrated wine at the coronation of the queens of France. Its gold mounting enriched with gems was melted down when the chalice was stolen from the *Musée* in 1804, but the vase was recovered, and has been remounted. Henry II. pawned it to the Jews for £50,000 sterling. We must devote a few lines to the chalice of St. Remi, formerly belonging to the Cathedral of Rheims, now in the cabinet of antiquities in the *Bibliothèque Nationale* at Paris, notwithstanding the inscription round the foot denouncing an anathema on any one who should abstract it from the church of Rheims. It is of gold,

encrusted with enamelled ornaments, gems, pearls, and filigree work of curious character. It is a fine specimen of goldsmith's work of the twelfth century. Some years since it was abstracted from the cabinet of medals by thieves, together with other plunder, and lay for some time in the river Seine. The richest collection of Byzantine jewellery in existence may be seen in the treasury of the Cathedral of St. Mark's, Venice. We have not space to describe them here.

The Green Vault (*das grüne Gewölbe*) at Dresden, contains the finest collection of jewels and works of art in the precious metals possessed by any European monarch. With wealth derived from the silver-mines of Freiberg, the Saxon princes collected this magnificent assemblage of rarities. Those who have not seen the collection, will obtain a good idea of its interest from Gruner's fine work, "Illustration of the Green Vaults."

Some famous rings still remain. The signet of Darius is in the British Museum, and the finest Etruscan ring—the Canino one—is in the same collection. The signet of Michael Angelo, now at Paris, was formerly believed to be the work of Pyrgoteles, and was accordingly valued at £2,000. But it is really an Italian work by P. M. de Pischia, the intimate friend of the great painter. The Imperial Cabinet at St. Petersburg has the ring believed to be the espousal ring of the Virgin Mary, with portraits of herself and Joseph, but they are really the portraits of two freedmen, Alpheus and Aretho. In the Vatican is an emerald, said to be engraved with a portrait of Christ, taken by order of Pilate. It is really of the Italian revival period, the face being a copy of the head of the Saviour in Raffaele's cartoon of the 'Miraculous Draught of Fishes.' The ring of the first of the barbarian chiefs who entered and sacked the city of Rome is preserved; it is a curious carnelian inscribed "Alaricus Rex Gothorum." The wedding-ring of Cola di Rienzi, last of the Romans, is preserved in the Waterton Dactylitheca.* It has a star in *niello*, with the names NICOLA and CATARINA. Athelwolf's enamelled ring is preserved in the British Museum, and figured in Shaw's "Dresses and Decoration of the Middle Ages." Athelstan's episcopal ring (c. 867) is preserved in the British Museum, and William of Wykeham's (1367—1404) is preserved at Winchester. In the cathedral library at Chichester is an ancient gem having the Gnostic equivalent of the name Jehovah on a fine sapphire. It was used by Seffrid, Bishop of Chichester (d. 1189), as his episcopal signet. The ring said to have been given by Queen Elizabeth to the Earl of Essex, which was to serve him in time of need, is said to be preserved at Hawnes, Bedfordshire, the seat of the Rev. Lord John Thynne. It is said to have descended in unbroken succession from Lady Frances Devereux (afterwards Duchess of Somerset) to its present owner. It is a sardonyx, on which the head of Elizabeth is cut. We do not intend to go into the controversy respecting its authenticity, but the same honour is claimed for one in the possession of C. W. Warner, Esq. It consists of a diamond of small size set in gold inlaid with black enamel at the back and sides, and was given by Charles I. to Sir Thomas Warner. Little is known of its former history; and certainly the Hawnes ring has a higher claim on that account.

* This valuable collection has, we are glad to say, been purchased for the South Kensington Museum.

* Continued from p. 103.

Gem collectors give large prices for their specimens. The Duke of Devonshire gave Baron Stosch £1,000 for the Cow of Apollonides, and Seven of Paris the same sum for the Diomed with the Palladium. La Chaux says the Duke of Marlborough, in 1763, purchased from Zanetti of Venice four gems for £1,200, viz., the Phocion of Alessandro il Greco, the Horatius Cocles, the Antinous, and the Matidea, all now at Blenheim. But these prices are small compared with the fact stated by ancient writers, that the rings of Faustina and Domitia cost a sum equal to £40,000 and £60,000 of our money respectively. Rudolf II. gave 12,000 gold ducats for the famous "Gemma Augustea" now at Vienna. The Poniatowski gems, refused by the authorities of the British Museum, were all forgeries; when sold in 1839 many of them fetched only a few shillings each, though as works of Art they were very beautiful. Signor Castellani, whose copies of ancient jewellery we have admired in Rome, contributed to the *Art-Journal*, May, 1869, a "Discourse on Ancient Jewellery," which, coming from such a pen, is very valuable. He observes that the fact that the first inhabitants of Italy had the same cradle as other people in the world, is proved by the similarity of the jewellery, whether found at Cumæ, the tombs of Etruria, the ruins of Nineveh, the Indian temples, the Egyptian pyramids, or the ruins of Mexico. Etruscan remains attest the fact that before settling in Italy they emigrated from the East. The excavations of Pompeii show us objects of Greco-Roman style, inferior to those which have been found in Magna Grecia, and though we often observe very beautiful forms, the manual work is inferior. The few jewels of gold found in the catacombs of Rome resemble in form those of the Lower Empire, and are so devoid of Art that they may be compared with the rudest objects of a primeval state. At Byzantium jewellery lost the characteristics with which the ancient Italo-Greco tradition had invested it, and became Arab and Oriental in character. The artists of this school went to Venice and there planted the first root of that Byzantine tradition, which, modified by Italian taste, produced the Italo-Lombardic style, which lasted in Italy till the time of Cimabue. A thousand years after the birth of Christ, ecclesiastical jewellery was first used, and was cultivated chiefly in the monasteries. The severe lines of ancient architecture may be seen in the fine relics of Acquisgrana and of Colonia.

In the fifteenth century the leaders of the art originated a new method of working in gold, using tools, chisels and a great variety of enamels. In the seventeenth century the art fell into perfect decay, and as Signor Castellani observes, "always getting worse and worse, and almost ridiculous by the bad imitation of Roman style in works of Art, attempted by the French at the end of the last century; it kept gradually losing, even till our day, every artistic characteristic, to become subject to caprice and fashion, and remain merely a branch of trade, and a source of miserable speculation." In the early part of the present century Sarno, in Naples, attempted to copy ancient works in gold, but the school gradually fell into decay. The Castellani studio was opened in 1814. He prosecuted researches into Etruscan Art, and when the tomb of Regolini Galasse was discovered in Cervetri, and precious works in gold found, he was allowed carefully to study their peculiar characteristics.

(To be continued.)

CIVIL SERVICE ESTIMATES.

THE estimates for 1873-4 have been published: the following have special reference to Art and Science:—Mr. Herbert, R.A., for his picture of 'The Judgment of Daniel,' £1,000, a re-vote for a sum not expended; New Home and Colonial Offices, £58,000; National Gallery Enlargement, £42,320; Glasgow University Buildings, £20,000; Edinburgh Industrial Museum, £9,200; New Wing to Burlington House, £29,192; British Museum Building, £5,547; Science and Art Department Buildings, £19,773, of which £14,000 is for new buildings at South Kensington; Wellington Monument, £4,651, for reliefs for the panels of the walls of the chapel in which the monument is to be placed; Natural History Museum, £80,000; New Courts of Justice, £68,800, of which £65,000 will go towards the erection of the building; Science and Art Department, £262,563, including for administration, £5,590; schools, £104,560; purchases, circulation, &c., £24,287; South Kensington Museum, £38,396; Bethnal Green Museum, £5,570; Edinburgh Museum, £7,232; Hibernian Academy, £300; British Museum, £102,061, of which sum £24,840 go for purchases and acquisitions; National Gallery, £6,045; National Portrait-Gallery, £2,000; National Gallery, Scotland, £2,000; National Gallery, Ireland, £2,380; Irish Academy of Science, £2,084. The total estimates for Education, Science, and Art amount to £2,440,442.

ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The statue of Dr. Livingstone, by Mrs. D. O. Hill, is to be erected in this city; it will be placed on a pedestal embellished with a series of reliefs illustrating episodes in the life of the great traveller.—Mr. J. Steell, R.S.A., has recently completed a recumbent figure of the late Admiral, the Earl of Shrewsbury, as part of a monument to be placed in the church of Ingestre, Staffordshire. Cut out of a single block of Carrara marble, of singular purity, the figure rests on a couch, simple, yet beautiful in design. The head is slightly raised on a tasseled pillow, the face looking upwards, and the hands rest easily on the chest. Over the body is thrown the ermined-coped robe of a peer of the realm; but its massive folds are thrown back from the left breast and shoulder in order to expose the epaulette of the admiral's uniform, and the insignia of the various orders conferred upon his lordship for distinguished services. The treatment throughout is conventional, but the figure—and especially the head, which is really fine—is the work of a true sculptor. The Earl died in 1868, when on a visit to his daughter, now Dowager Marchioness of Lothian, at Newbattle Abbey, Dalkeith.

LIVERPOOL.—At a recent meeting of the Liverpool Architectural Society a paper was read by Mr. H. H. Statham on the "Arrangement and Architectural Treatment of Picture Galleries;" the subject having suggested itself to him by the proposed formation of a gallery of Art in this important town. A condensed report of the paper is before us; but we can only speak of it as containing some valuable propositions.—The collection of oil-paintings and water-colour pictures belonging to the late Mr. John Mather was sold last month, realising nearly £5,000. The number of works was about one hundred; among them were 'England,' T. Creswick, R.A., 1,050 gs., bought by Messrs. Agnew; 'Feeding the Horses,' J. F. Herring, 310 gs., bought by Mr. H. Gaskill; 'Sheep,' T. S. Cooper, R.A., 260 gs.; 'Coast Scene,' C. Stanfield, R.A., 300 gs.; 'Expectation,' J. Phillip, R.A., 195 gs., purchased by Messrs. Agnew.

MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY.—Sir George G. Scott has resigned the professor's chair of Architecture.—The niches in the new front of the Academy's galleries at Burlington House are, it is said, to be filled with statues of Phidias, Michaelangelo, Raffaele, Titian, Leonardo da Vinci, William of Wykeham, Wren, Reynolds, and Flaxman. Painting, sculpture, and architecture are thus each represented, though not by equal numbers.

MR. RICHARD PARTRIDGE.—The death of this gentleman, who succeeded Mr. J. H. Green as Professor of Anatomy at the Royal Academy, took place on the 25th of March. He was in his seventy-second year, and had occupied the professor's chair since 1852.

MR. ALMA TADEMA, the Belgian artist, now settled in London, has been elected an associate-member of the Society of Painters in Water-Colours.

INSTITUTE OF WATER-COLOUR PAINTERS.—Mr. Louis Haghe has been elected President of this Society, in the room of Mr. Henry Warren, who recently resigned the post on account of failing health. The department of landscape-painting will gain strength by the accession of Mr. E. M. Whimperis, who has been elected an associate-member. Mr. W. L. Leitch succeeds Mr. L. Haghe as Vice-President.

THE INTERNATIONAL EXHIBITION was opened on Easter Monday. Want of space compels us to defer our notice till next month.

REPRODUCTION OF DRAWINGS.—The following process, practised by M. Renault, for reproducing drawings by means of salts of the oxide of silver, appears in a new publication called *Iron*:—"If a drawing or an engraving is placed on a sheet of pasteboard which has for some time previously been exposed to hydrochloric acid vapours, and above the design a leaf of sensitised paper is laid, the acid vapours filtering through the drawing transform the salt of the oxide of silver in the sensitive paper into chloride, except in those places where the passage of the gas is stopped by the carbon lines of the design. The sensitised leaf, if then laid on a sheet of copper, reproduces the original drawing or engraving, the salt of the oxide of silver being reduced where it has escaped the acid vapours. Each stroke of the design is ineffaceable, being not only on the surface of the paper, but carried through its entire thickness, even reappearing on the other side, when the sensitive paper is allowed to remain a sufficient length of time in contact with the copper plate. In place of using a sheet of copper to develop the image, hydrogen, or phosphorus vapour mingled with carbolic acid, may be used; in this case the image appears immediately the paper comes in contact with the gas. The sensitive paper, after development of the drawing, is washed with a dilute solution of binoxalate of potassa, the design being subsequently fixed by immersion in a solution of hyposulphite of soda and salt. Fac-similes of all kinds of manuscripts, drawings, and prints can be made by this process."

H.R.H. THE PRINCE OF WALES visits Vienna as chief of the British Commission, representing the Arts and Art-manufactures of his country. The artist, Mr. N. Chevalier, to whose meritorious works we have, on several occasions, referred, is attached to the suite of his Royal Highness. No doubt he will be employed to make draw-

ings and sketches of the Exhibition and some of its contents. The task could not be in better hands.

THE NATIONAL PORTRAIT-GALLERY.—From its origin, when Lord Stanhope, P.S.A., fought bravely and earnestly for its establishment, it has received our zealous and cordial support. We have rejoiced to record its progress from year to year; as we anticipated, it has received many gifts of interest and value. The Report of 1872-3 gives us a long list of such. It is sure to be augmented; indeed, it is easy to foresee a time when its contents will be too numerous rather than too few. The public know it, are attached to it, and receive benefit from it: like biography, it is history teaching by example. In 1859, the visitors numbered 5,305; in 1871, 63,195.

THE CRYSTAL PALACE.—One of the most interesting collection of pictures we have ever seen—indeed, it is not too much to say that a more valuable series has never been shown publicly—may now be seen in the Loan Gallery of the Crystal Palace. We regret that we cannot accord to it the space to which it is entitled and deserves. A young Russian artist, M. Basil Werschagan, accompanied the army of his country into Central Asia, and was present at some of the battles fought with the natives in several states, some of them unknown to England even by name. With the Kalmucks and the Afghans we are in a degree acquainted, but to more than one of their neighbours we are here introduced for the first time. Of the two hundred pictures and sketches, some are large, others small. Not only are battles portrayed, scenery is depicted, portraits and costumes are given, ancient structures are represented—in short, there is scarcely a theme omitted that could gratify and give information. If they had been little more than daubs in Art, they would have been of manifest value; but they are exquisite as paintings, beautifully drawn and obviously true to nature, whether the accomplished artist deals with the animate or inanimate. The Crystal Palace has to be congratulated on an acquisition calculated to delight the tens of thousands by whom these admirable works will be examined during the season.

THE PICTURE-GALLERY at the Crystal Palace has been re-hung: all the pictures now shown are new. Mr. Waas has been indefatigable in his efforts to collect works of merit, and he has largely succeeded. If not all it might be, and which we hope yet to see it, the collection is the best he has ever brought together—certainly an advance on predecessors. No doubt much of this is attributable to the liberal supply of forty medals, in gold, silver, and bronze, offered by the Directors. We must postpone our notice until next month. It was opened on Good Friday, when probably it was examined by ten thousand persons.

A MEMORIAL of Sir Joseph Paxton, executed by Mr. W. F. Woodington, from the design of Mr. Owen Jones, is to be erected on the upper terrace of the Crystal Palace.

MESSRS. MAULL & Co. have exhibited at their photographic atelier, in Cheapside, a very interesting portrait of his Royal Highness Prince Arthur. It is of great excellence as a picture, and a most accurate likeness of the Prince, who, by the kindness of his nature and the suavity of his manners, endears himself to all with whom he comes in contact. Messrs. Maull have issued photographs of the portrait in various sizes.

THE CERAMIC ART-UNION is progressing very favourably. Several new works have

been produced for guinea subscribers, and they have received the unanimous approval of the council, which consists, as our readers know, of several gentlemen eminent in Art and Letters. Last year there were sixty-four prizes distributed; probably this year there will be many more. But, in fact, the object obtained at the time of subscribing is fully worth the guinea subscribed.

CHARLES KNIGHT.—All who are interested in Literature—in illustrated literature, more especially—should know that subscriptions are being raised, in order to place on record the services of a most estimable man, the late Charles Knight. The precise form it will receive is not yet determined; it must depend much on the amount of money collected. It need not be a grand affair, but it should be a worthy tribute of the respect in which he was held; the 'esteem, approaching affection, with which he was regarded; and the high estimate which so many thousands hold of the valuable services rendered by him to Letters and to Art during his long and active life.

ART-UNION OF LONDON.—The Council has resolved to produce, in bronze, a revised version of the statuette of Cimabue, for which the modeller, Miss Emily Selous—now Mrs. Fennessey—of the Female School of Art, received last year a national gold medal, a national bronze medal, and a Princess of Wales scholarship.

THE PAINTERS' COMPANY continues its good work of encouraging excellence in the several branches of its special trade. The prizes offered for the present year are:—£5 and £3, respectively, for decorative painting; similar sums for paintings from natural foliage or flowers; £3 and £2, for freehand drawing and design; and the same for marbling and graining; with the addition to the first prize in each class of the Company's bronze medal. Specimens must be sent in between the 18th and 25th of the present month. The Company has also arranged for the delivery of lectures, with the view of advancing technical education in the trade.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—The Society had a morning meeting of members and their friends on the 3rd of April in the library at Lambeth Palace, by gracious permission of the Archbishop of Canterbury. Their guide was the learned Librarian, S. W. Kershaw, Esq., M.A., who placed before them several of its leading Art-treasures, and briefly explained them. Afterwards the chapel and the Lollards Tower were visited. A more agreeable and instructive day has rarely been spent.—A lecture on *Macbeth*, by Madame Roninger, attracted a large number of members of the Society and their friends to the rooms in Conduit Street, on the evening of the 10th of April: the lady's readings and critical remarks much gratified her auditors.

HALL-MARKED JEWELLERY.—When we know the extent to which the public is defrauded by the present method of hall-marking, it is a matter of surprise that such a system should be tolerated in a country like this, where abuses are presumed to be carefully looked into. The very fact that the hall-mark is applicable to gold, from the quality nine carats up to that of metal of the purest quality, is a temptation to fraud; for which of us, purchasing an article of jewellery, would not accept as a guarantee of good faith the hall-mark, though it might warrant the article which might still be only of half the presumed value. Mr. Streeter, of Conduit Street, has undertaken to expose the nefarious traffic in spurious

gold, and it is to be hoped that he is perfectly aware of the magnitude of the enterprise he enters upon; for it cannot be forgotten that there are thousands of dealers who live by falsifying the precious metals. An adjustment is only to be effected by an appeal to Parliament; the gratitude of the public will, nevertheless, be due to Mr. Streeter as having initiated the movement. The authorised hall-marks are so numerous, that it is next to impossible for a purchaser to secure himself by a knowledge of these hieroglyphics. It is to be presumed that persons purchasing expensive articles for wedding-presents would address themselves to the most respectable houses in the trade; if not, those who have made large purchases for special occasions may find at some time that the articles they have bought are not worth one-fourth of the sum at which they were valued to them; and in evidence of this, Mr. Streeter shows bracelets and neck-ornaments, presumed to be entirely of gold, which have been manufactured hollow, preparatory to being filled with lead and other materials, and so stamped as to appear to be wholly of gold.

TESTIMONIALS, of large weight, in silver, but of great value derived from Art, have been presented, one to the Marquis of Salisbury by the Directors of the Great Eastern Railway; another to Mr. Moon, by his brother directors of the London and North Western Railway. They are complete services for the table, manufactured (the term is not appropriate) by Messrs. Hunt and Roskell. They are veritable Art-works of the highest order, admirable examples of merit in design and excellence in workmanship.

THE HOTEL-KEEPERS OF ENGLAND had a banquet towards the close of March, in order to receive, compliment, and recompense, Mr. Sidney Spencer, of the Cliftonville Hotel, Margate, for services rendered to that large and influential body. Into the nature of these services we cannot enter; they were of much value, and were highly estimated. The chairman was Mr. John Hall, of the Great Western Hotel, Birmingham: a time will come, probably, when he will also receive a testimonial; and it will be amply merited if it be the result of contributions from those by whom has been visited his admirably conducted establishment in the great capital of iron. All who have been located there will bear willing testimony to its elegance combined with comfort—to its perfection in all respects as an Hotel. The testimonial under notice consisted of a claret-jug and cups, of much excellence in design and execution, the work of Mr. Streeter, of Conduit Street. Among striking and interesting objects which graced the table on the occasion, besides a new and improved fountain—one of those that Messrs. Defries have made so largely popular, examples of which we have engraved—was an ingenious and very charming novelty, recently produced by them—a mechanical bird, which, in the midst of flowers and perfumes, sings its song, to the great delight of the audience.

LONDON AND MIDDLESEX ARCHAEOLOGICAL SOCIETY.—Mr. George Browning exhibited, at a recent meeting of this society, an interesting collection of Etruscan pottery, pavements from Pompeii, relics from old Rome, and many other rare specimens of antiquarian art.

THE CASTELLANI ART-COLLECTIONS.—There is, it is understood, some prospect that these works, placed temporarily in the British Museum, will become national property.

REVIEWS.

STUDIES IN THE HISTORY OF THE RENAISSANCE. By WALTER H. PATER, M.A., Fellow of Brasenose College, Oxford. Published by MACMILLAN & CO.

IN an age like our own when, as a rule, we find but little time, and have far less disposition, to read books that require thought and study to master their contents, and to realise their true value, it is much to be feared that this remarkable series of essays will not meet with the attention to which they are justly entitled for the views propounded in them, and for the beauty and purity of language in which they are put forth. Whatever judgment one may form on Mr. Pater's critical examination of the subjects he has taken in hand, the attractive manner of writing adopted cannot fail to procure for him a hearing by all whose intellect has not become weakened, and whose taste is not vitiated, by the fashion that prevails in so much of the Literature and Art of the day. We are too apt to "lay the flattering unction to the soul," that all knowledge and all wisdom dwell with ourselves, and that the past has nothing worthy to show in comparison with the present; "but in all ages," as the author truly remarks, "there have been some excellent workmen and some excellent work done;" and his purpose here is to point out the fact in the labours of some men of the fifteenth century, chiefly Italians; for "it is in Italy, in the fifteenth century, that the interest of the Renaissance mainly lies, in that solemn fifteenth century which can hardly be studied too much, not merely for its positive results in the things of the intellect and the imagination, its concrete works of Art, its special and prominent personalities, with their profound æsthetic charm, but for its general spirit and character, for the ethical qualities of which it is a consummate type."

The history of the Renaissance, Mr. Pater affirms, began and ended in France, but was developed and culminated in Italy during the century to which he specially refers; and in support of his proposition he gives, as the groundwork of his first essay, the story of Aucassin and Nicolette, from a French manuscript of the thirteenth century, published a few years ago in Paris; a tale told in prose, but with its incidents and sentiment helped forward by songs, inserted at irregular intervals. "All through it one feels the influence of that faint air of overwrought delicacy, almost of wantonness, which was so strong a characteristic of the poetry of the Troubadours." It shadows forth, so to speak, that "liberty of the heart" which rebelled against the moral and religious ideas of the age, when physical beauty was worshipped for beauty's sake, and "love became a strange idolatry, a strange rival religion."

The philosophy of the fifteenth century is represented by an essay on Pico, "Earl of Mirandula, and a great lord of Italy," as Sir Thomas More calls him. More translated into English the life of Pico, written by his nephew, Francis della Mirandula. From this, Mr. Pater passes on, in consecutive chapters, to speak of Sandro Botticelli, Luca della Robbia, Michaelangelo—chiefly through his poetry—and Leonardo da Vinci; each of whom he brings before the reader less through any critical examination of their respective works than by the spirit that breathes through these works; whereby we seem to see them in their personal identity, sketched out with a discerning and discriminating individuality in their mental and physical characteristics.

Of Da Vinci's famous 'Last Supper,' Mr. Pater says:—"On the damp wall of the refectory, oozing with mineral salts, Leonardo painted the 'Last Supper.' A hundred anecdotes were told about it, his retouchings and delays. They show him refusing to work, except at the moment of invention, scornful of whoever thought that Art was a work of mere industry and rule, often coming the whole length of Milan to give a single touch. He painted it, not in fresco, where all must be *impromptu*, but in oils, the new method which he had been one of the first to welcome, because it allowed of so many after-thoughts, so refined a working-out of perfection. It turned out that on a plastered wall no process

could have been less durable. Within fifty years it had fallen into decay. And now we have to turn back to Leonardo's own studies, above all, to one central head at the Brera, which in the union of tenderness and severity in the face-lines, reminds one of the monumental work of Mino da Fiesole, to trace it as it was."

A chapter on Joachim du Bellay, a French writer of the middle of the sixteenth century, whose object was to "adjust the existing French culture to the rediscovered classical culture," comes next; and then follows, as the last, one on Winckelmann, a most interesting essay, reprinted from the *Westminster Review*, for January, 1857. All Winckelmann's ideas and thoughts flowed back to the grand period of Greek literature and Art; Goethe pleads that he "was a pagan, that the landmarks of Christendom meant nothing to him." Mr. Pater says, "He is the last priest of the Renaissance, and explains in a striking way its motives and tendencies."

We can do nothing more than offer a brief outline of this small but most interesting volume, which leaves on the mind a striking impression of the mental impulses that worked out through varied channels the great movement of the Renaissance.

THE CICERONE; or, Art-Guide to Painting in Italy. For the Use of Travellers. By Dr. JACOB BURCKHARDT. Edited by Dr. A. VON ZAHN. Translated from the German by Mrs. A. H. CLOUGH. Published by J. MURRAY.

Dr. Burckhardt has long been known in England as a valuable contributor to the literature of Art, though the language in which his principal writings—such as the "Cicerone," his notes on the painters of Belgium, on Italian Renaissance, and others—has hitherto rendered them inaccessible to all in any country who cannot read German. A translation of the first of these books into our own language will, therefore, find a welcome here, as a work of information and for reference.

Beginning at the earliest period, he traces the history of Italian painting from the ornamentation of Etruscan pottery and the wall-pictures of ancient Rome to the end of the seventeenth century, dividing his subject into the various schools. This arrangement, has a disadvantage with regard to the utility of the book as a guide "for the use of travellers" who visit the various picture-galleries of Italy; it compels a constant reference to numerous pages, from the index, to ascertain what the author says of the works in any collection. Take, for example, that of the Pitti Palazzo, in Florence, which contains, according to the index, paintings by about eighty different artists: to find Dr. Burckhardt's remarks on these works it is necessary to consult the pages ranging from 61 to 251: the inconvenience of this is manifest.

Apart from this consideration, the "Cicerone" will be found all it professes to be; a sound and practical guide to the old Italian painters. The first edition was published in 1855; since then, Dr. Burckhardt, having other occupation, assigned the task of editing a second edition to Dr. Von Zahn, of Dresden, who has also revised the proof-sheets of the English translation, which bring the history up to the latest period when Italian painting has had the attention of writers; for instance, Messrs. Crowe and Cavalcaselle's erudite volumes supply some information, as do the books of other recent writers. Visitors to the picture-galleries of Italy, who desire to know something concerning the works they contain as well as to see them, should not fail to carry the "Cicerone" in the pocket.

HISTORY OF PLYMOUTH. By LLEWELLYN JEWITT, F.S.A. Published by W. H. LUKE, PLYMOUTH.

There are few more industrious, pains-taking, and, we may safely add, successful, workers in what is too generally considered dry literature, than Mr. Jewitt: careful, accurate, and sound, omitting nothing that may be needful or interesting, his books are examples of scrupulous integrity, minute inquiry, and extensive reading.

To the *Art-Journal* he has long been a valuable ally, and we should omit to discharge a debt of obligation if we pass without notice any production of his earnest mind and active pen. Plymouth is among the towns of England that has the most attraction for artists: it is the native town of good Samuel Prout, of Haydon, and Eastlake; and, among living men of mark, S. A. Hart, R.A., and Stephens, the sculptor. Others might be named, though of less note than these. It has been famous during every period of British history; and its situation is among the best in the fair and fertile shire of Devon. It was a good deed, therefore, to tell us all that can be told about it; that Mr. Jewitt has done—and done well. The illustrations are numerous and good.

PLASTICHE-ANATOMISHER ATLAS ZUM STUDIUM DES MODELLS UND DER ANTIKE. By C. ROTH. Published by D. NUTT, London; ERNER and Co., Stuttgart.

This appears to be a work very similar to one by Herr Roth, noticed in our columns about three years ago. We do not happen to have at hand a copy of the former atlas, to see wherein the difference, if any, lies between the two; but, so far as our recollection extends, they do not greatly vary. At all events, this new publication may be commended to the notice of the Art-student to whom a knowledge of the anatomy of the human frame is necessary; the course of instruction laid down, by means of plates, being minute and progressive. It is from the engravings rather than from the short descriptive letter-press that the English student, generally, will learn, for the text is in the German language. It would have been judicious to have issued the work in English; it would have cost but little, and have added greatly to its value in our Art-schools.

MEMOIR OF THE LIFE OF DAVID COX. By N. NEAL SOLLY. Published by CHAPMAN AND HALL.

We can do nothing more at the present time than announce the appearance of this book—a goodly volume richly illustrated, and one, so far as a glance at the pages indicates, of considerable interest.

BRITISH BATTLES ON LAND AND SEA. By JAMES GRANT, Author of "The Romance of War," &c. Published by CASSELL, PETER, AND GALPIN.

Of the numerous serial works published by that enterprising firm of publishers, Messrs. Cassell & Co., this must prove one of surpassing interest—to boys especially. We are not naturally a fighting nation—at least, "for the love of the thing;" but Englishmen dare and do all that is required of them when duty calls them into action; and the stories of battles won, as well as of battles lost—sometimes, are attractive reading; and will continue to be so even after arbitration takes the place of the sword; if ever such a period arrives. Mr. Grant's history appears in monthly parts, of which three are already published, giving an account of some of the engagements which occurred in the early annals of our country—battles both domestic and foreign. The pages are illustrated with a large number of spirited woodcuts.

RECORDS OF 1872. By EDWARD WEST. Published by the Author, 1, Bull and Mouth Street.

For the twelfth time, Mr. West sends us his annual verified description of presumed important events which have transpired during the preceding year. Some that are introduced in the "Records of 1872" have little or no public interest; such, for example, as the "Death of Massatti, the Lion-tamer," "Sir Roger" (Tichborne) "in Newgate," "The Marquis of Bute's Marriage," "The Shakers," &c., &c.; but there are other subjects far more worthy of the muse, and these have attention in appropriate and well-meant stanzas, the chief merit of which lies in their moral teachings.

